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LOOKS AT HOLLYWOOD**

**"WHY I DON'T LIKE
DANGEROUS DATES"**

— Debbie Reynolds

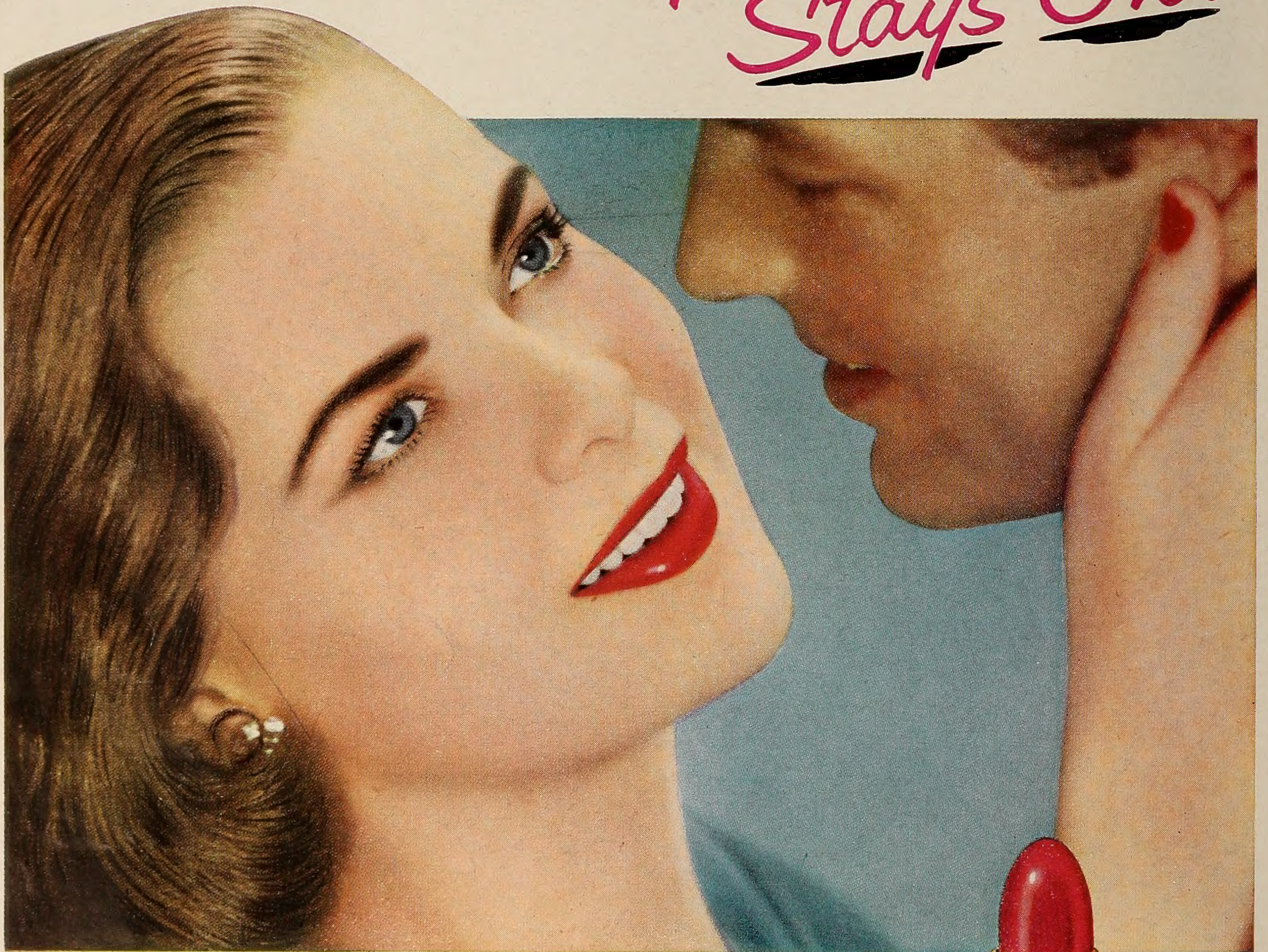
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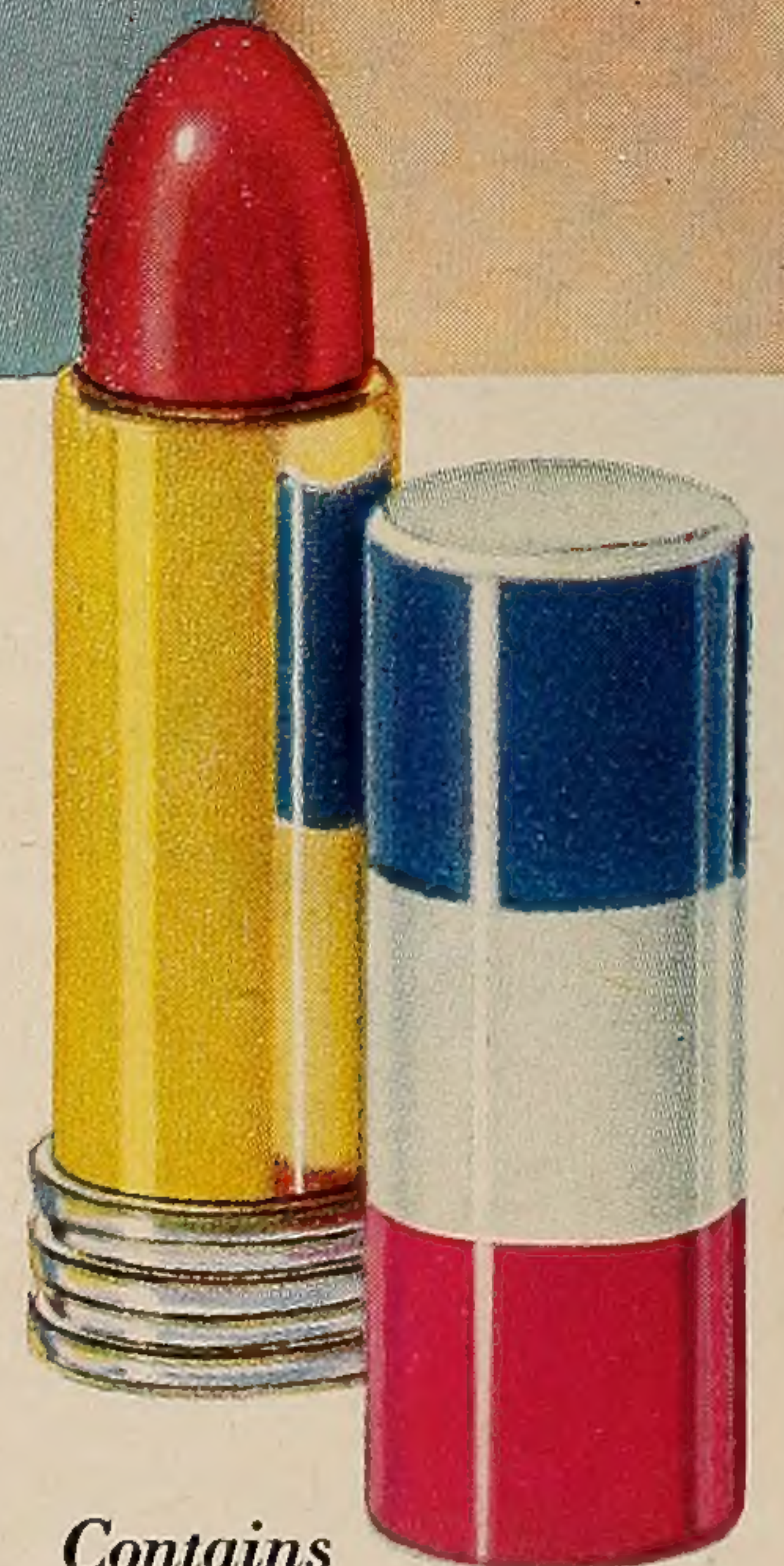
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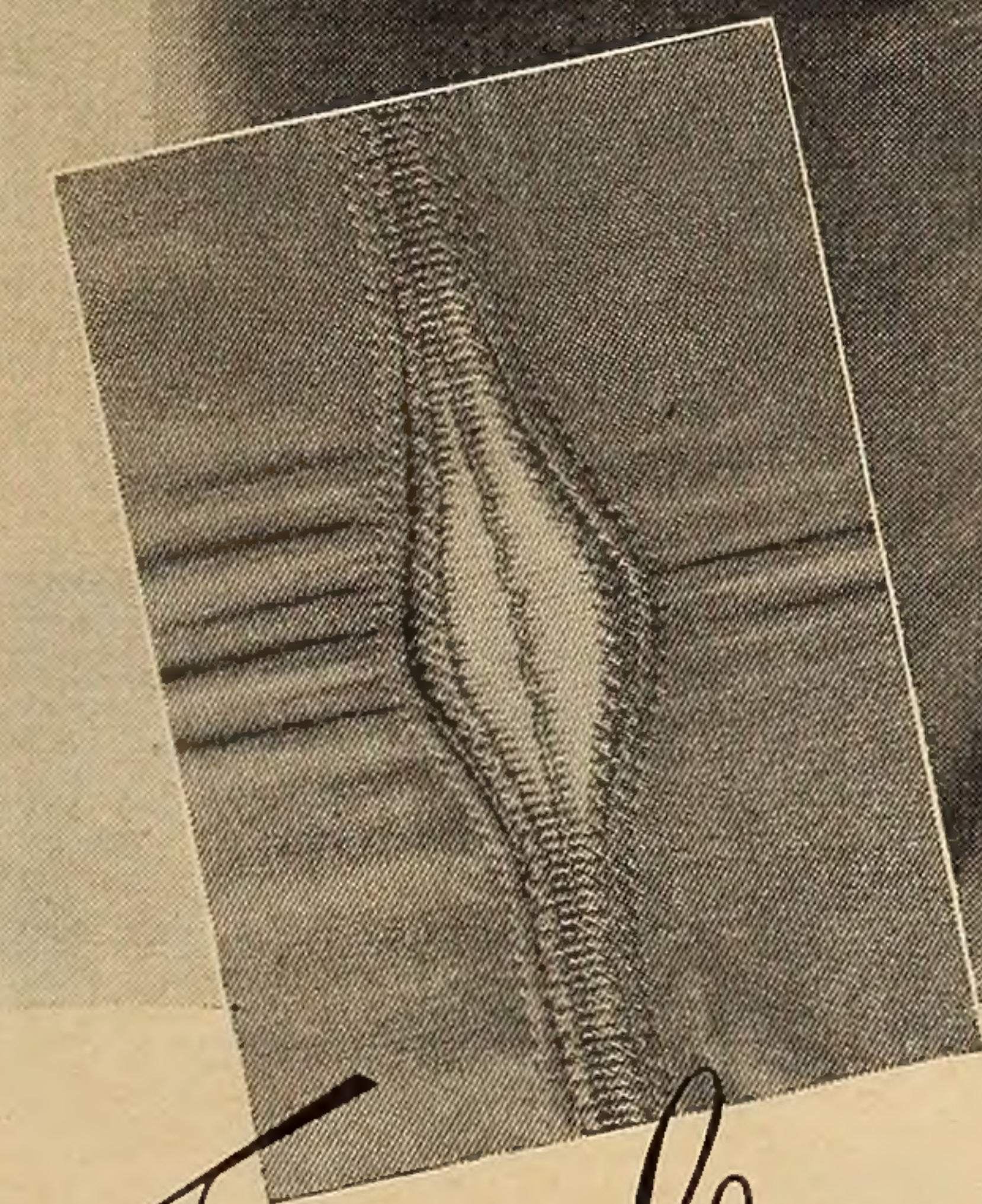


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Screenland

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Volume Fifty-Seven, Number Five

March, 1953

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Marilyn Monroe and Jane Russell, co-stars of "Gentlemen Prefer Blondes," 20th Century Technicolor musical, were reported secretly feuding during filming.

what
hollywood
itself
is talking
about!

by Lynn Bowers

LITTLE PIER ANGELI, back from several months in Europe—native Italy, and numerous meetings with Kirk Douglas—was so impressed with Vittorio Gassman's "Hamlet" in Rome that she's all for doing a play with him come next vacation time. You can bet all right that the next time the romantic Vittorio goes Shelley will be right along, particularly if Pier appears with him.

Roberta Haynes, who's had nothing but sexy publicity since she made "Return To Paradise" with Gary Cooper, is getting but the woiks at Columbia—drama coaching, dancing, new wardrobe, new hairdo—biggest buildup since Rita Hayworth was the top gal there. Same initials, too, see. The new girl star had herself a real fine part in "High Noon" and got completely cut out of same, so she had to make another start in "Paradise"—this time to stay.

Well, gee—couple of coincidental items about two fellows—Seems James Mason (why doesn't someone start calling him Jim for kicks), now busy being Marshal Rommel in "The Desert Rats" at 20th, is wearing the same duds he wore in "The Desert Fox." Same character he plays, you know. Wardrobe dug the stuff out of

(CONTINUED ON PAGE 8)

THE HOLLYWOOD SET

By MARY MARATHON

Rosemary Clooney's vivid personality seeped right through the microphone onto stacks of platters of "Come On-A My House" and "Botch-A-Me," records which swung her to the top of the list of singing artists and focussed the eyes of Hollywood upon her. Paramount invited her to come on to their lot for a screen try and almost in the next breath Rosemary romped off with a starring contract. After seeing "The Stars Are Singing," Rosemary's first picture, I can well understand why this bright newcomer to Hollywood is the talk of the town! She's a treat for your ears and she's *very* easy on the eyes!

Starring with Rosemary in this sprightly Technicolor picture are Anna Maria Alberghetti and Lauritz Melchior. Youthful Anna Maria, introduced by Bing in "Here Comes The Groom," won the immediate and enthusiastic acceptance of screen fans and critics. This golden-voiced youngster can act and she's gay, too. In "The Stars Are Singing," it's a kick when she joins Rosemary and her pals in a singing commercial. Lauritz Melchior? His role of "Papa Poldi," a former Metropolitan Opera great who has been licked by a swelled head, has overtones of gentleness but he gives it the Melchior vigor we've come to expect. And he's in lusty voice! Talking of voice, there's one character in this show that doesn't have much of a speaking part, but he'll slay you! His name is Red Dust, world's laziest and funniest—dog!

For good measure, there's a heart-warming story. Katri (Anna Maria) in seeking out Papa Poldi, lands in the Greenwich Village apartment where Terry (Rosemary) has gathered 'round her a merry group of young hopefuls who are struggling toward success in the entertainment world. Being a stowaway, Katri is to be deported. Terry and her gang, along with Papa Poldi, say "no can do"... then swing into action with the vigor of a detachment of Marines. Just leave your worries on the doorstep and direct your feet to the sunny side of screen entertainment when "The Stars Are Singing" comes your way!

* * *

Mention of Marines, which I did a few sentences ago, reminds me that I've another fun picture to report on—"Pleasure Island." Here we have 1500 Marines, not engaged in war on "Pleasure Island"—just a bit of skirmishing among themselves to capture the attentions of three lovely girls. What delightful odds! How come 1500 men and three girls? On a South Pacific Island lives Roger Halyard, British Copra grower, with his three pretty, young daughters and a housekeeper. Except for Halyard and his agent, the island is practically manless. Suddenly the Marines appear to construct a landing strip. It's a riot thereafter! Halyard, so VERY correct, almost loses his mind as well as his three darling daughters. The girls have a fine time! The picture is in Technicolor, which is special when a South Pacific Island is the locale. Leo Genn plays the father, Elsa Lanchester the housekeeper, Joan Elan, Audrey Dalton and Dorothy Bromiley, those three lovelies, are the darling daughters.

* * *

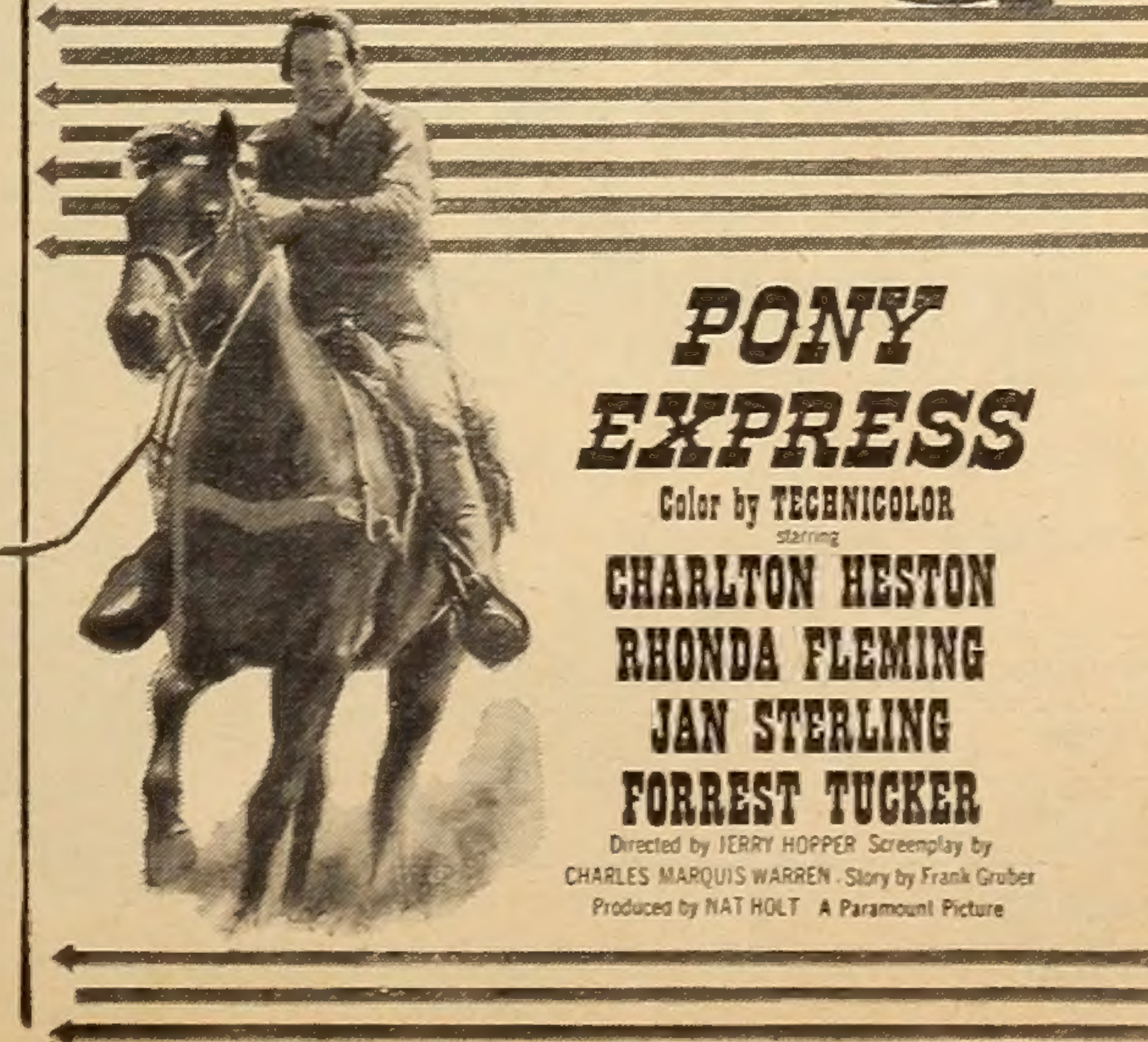
Next month I'll be ready to give you the details on "Pony Express," starring Charlton Heston, Rhonda Fleming, Jan Sterling and Forrest Tucker. It's a vivid picturization, in Technicolor, of the most colorful era in our nation's history—a tribute to those rugged men of vision, Buffalo Bill Cody and Wild Bill Hickok! More anon.



The STARS are SINGING
color by **TECHNICOLOR**
starring
ROSEMARY CLOONEY
ANNA MARIA ALBERGHETTI
LAURITZ MELCHIOR
with
BOB WILLIAMS • TOM MORTON • FRED CLARK • JOHN ARCHER and RED DUST Produced by **IRVING ASHER** - Directed by **NORMAN TAUROG**
Screenplay by **LIAM O'BRIEN** - Based on a story by **Paul Hervey Fox**
A Paramount Picture



Paramount Presents
PLEASURE ISLAND
Color by **TECHNICOLOR**
starring
LEO GENN • DON TAYLOR
with **GENE BARRY • ELSA LANCHESTER**
and introducing
DOROTHY BROMILEY • AUDREY DALTON • JOAN ELAN
Produced by **PAUL JONES** Directed by **F. HUGH HERBERT**
and **ALVIN GANZER** • Screenplay by **F. HUGH HERBERT**
Based on the novel by **William Maier**



PONY EXPRESS
Color by **TECHNICOLOR**
starring
CHARLTON HESTON
RHONDA FLEMING
JAN STERLING
FORREST TUCKER
Directed by **JERRY HOPPER** Screenplay by
CHARLES MARQUIS WARREN Story by **Frank Gruber**
Produced by **NAT HOLT** A Paramount Picture

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what hollywood itself is talking about! (CONTINUED)



Lana Turner at Mocambo with her new boy friend, Georges Saurel, a French actor.



Lana's ex, Fernando Lamas continues courting Arlene Dahl. They may marry.

mothballs where they'd been for a year and a half. Steve McNally, at U-I, slipped into hat, jacket, pants, gun and badge for "The Stand At Apache River," allowed they looked familiar. They were. Same rig he had on for "The Duel At Silver Creek." So there.

The new June Allyson-Dick Powell homestead, consisting of 58 acres way off up in the Mandeville Canyon hills, is a kind of self-sustaining type thing with fruit trees, vegetable gardens, 5 zillion chickens and probably a lot of wild game like deer and moose out there wandering around. All they need is someone to go out and shoot same. June's new haircut is, if not the shortest, one of the most chopped off in Hollywood, with Joan Crawford's right in the running.

The new penthouse of Janet Leigh and Tony Curtis is kinda fabulous, too. The kids moved in gradual-like, to three

bedrooms and baths, planted terrace, den, and all that sort of thing. Tony's got a fat new contract at U-I and this is the first time these kids have been able to afford the movie star-type home.

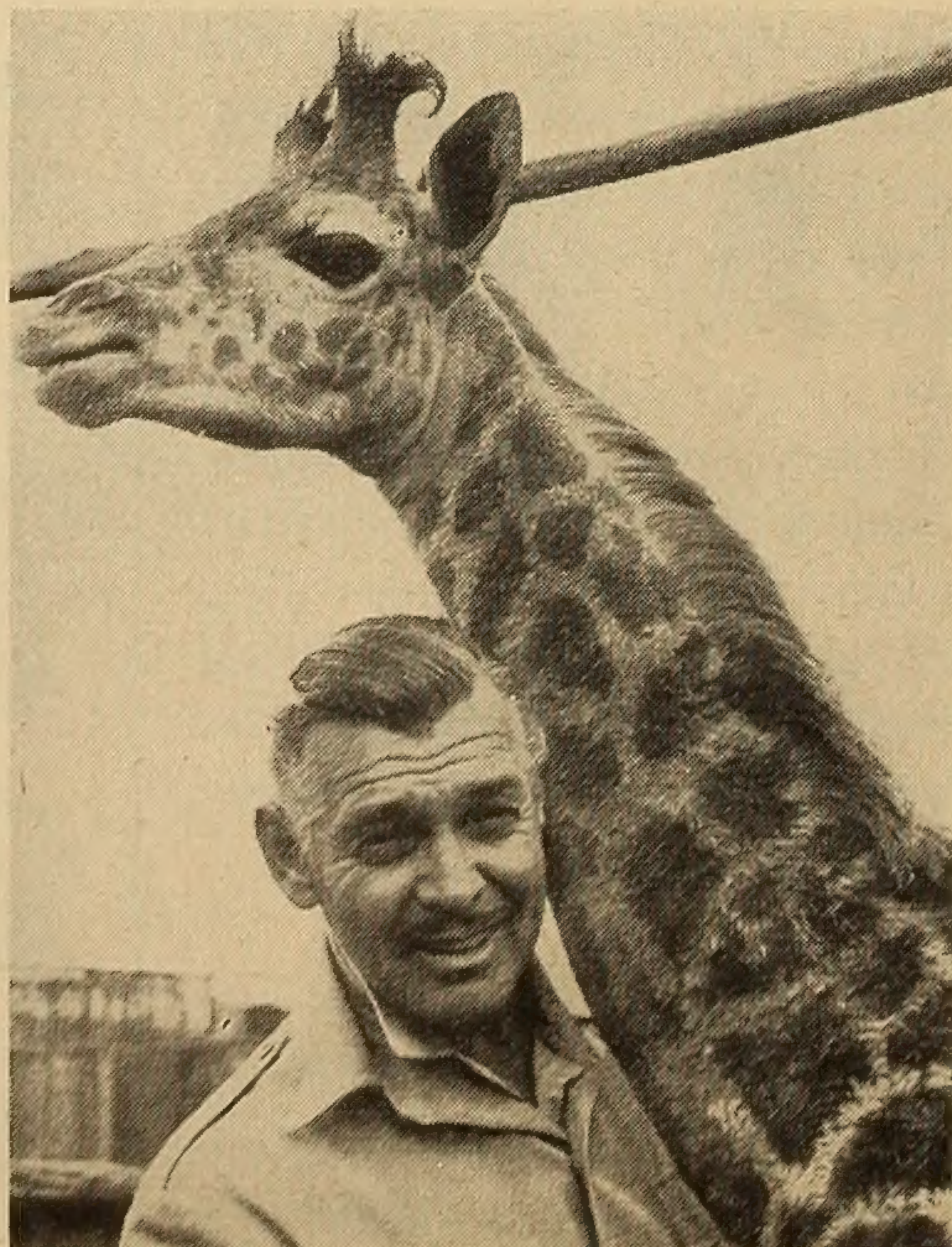
Ricardo Montalban, who replaced Fernando Lamas as Lana Turner's lover in "Latin Lovers" and gets the break of his career, is a busy one hunting for a house with a huge yard for the four kids to play in. He roars around in an M-G, little tiny car to you, brought on by the fact that his chum, Howard Keel, (over six feet) crowds his torso into one, too. How uncomfortable can a boy be . . .

Vera-Ellen, back from a Honolulu vacation, maaaaad about surf-boarding, which she learned over there—along with the hula. Gal can't wait for the surfing season to start here at Malibu. Just so you don't get out there and do the hula on the surf-board, girl.

Robert Mitchum, the character, parked his custom-built, whizzer of a trailer on the Calabasas location of "White Witch Doctor" while the African adventure yarn was shooting there. He wasn't about to spend two hours a day going back and forth from Hollywood—he's the lazy type. Mitch has a folding boat on top of the trailer—claims it only weighs 95 pounds, just the right weight to pack it on a wife's back. Susie Hayward, again his leading lady in this picture (remember them in "The Lusty Men"), had fun with Mitch—he's supposed to pick her up and carry her across a stream. Tried to lift her and couldn't. Seems this girl had weighted down her jungle outfit with lead bars, making her about as heavy as her leading man. Some fun.

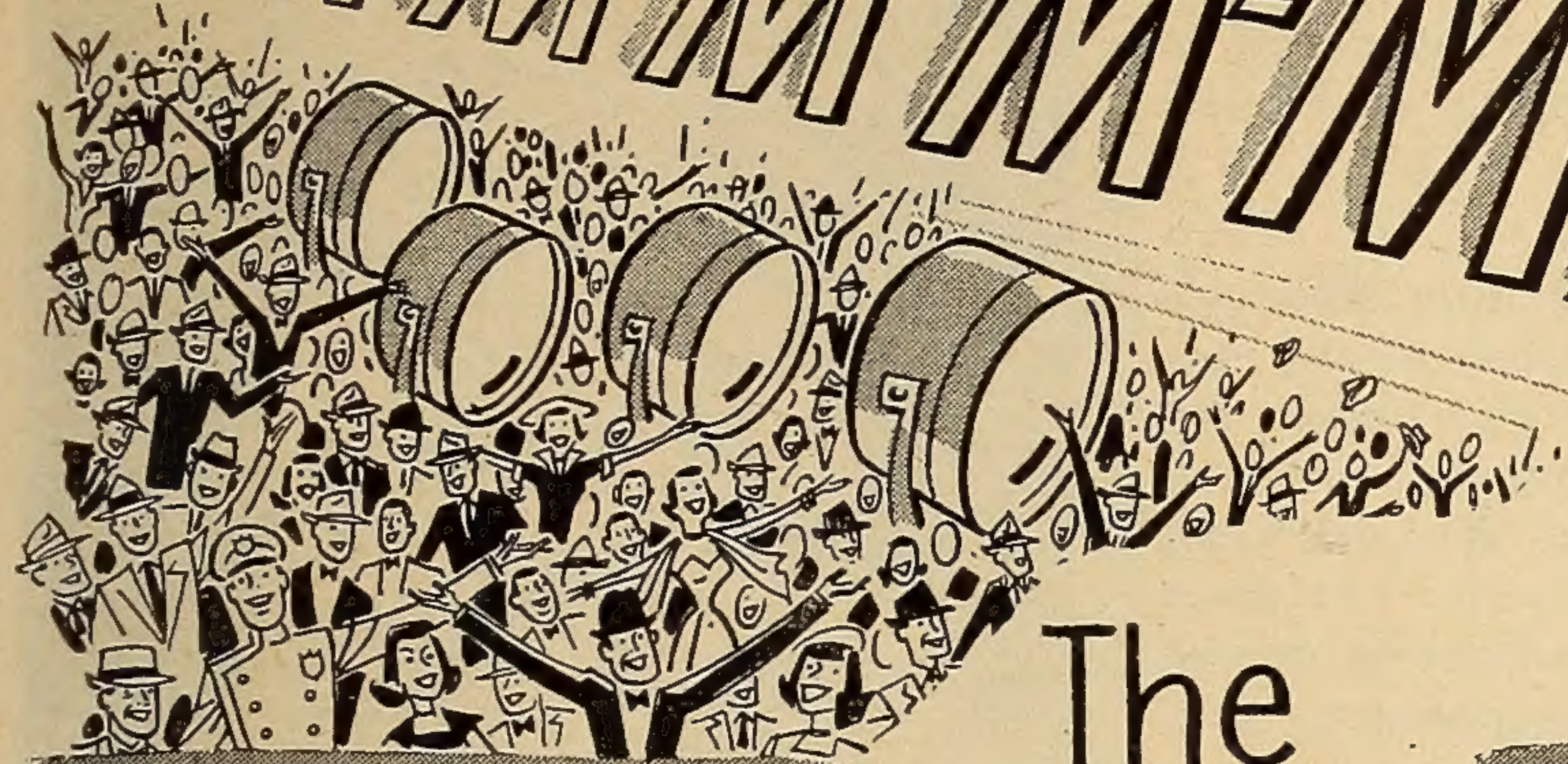
Latest rage in this town are the clown portraits of the stars by talented young artist John Morris. Judy Garland gave Sid Luft a portrait of her in the clown outfit she used in her act, famous from "Easter Parade." One given to Barbara Stanwyck by her agent, Paul Small, shows the gal all clowned up, doing a

(CONTINUED ON PAGE 10)



On location in Africa for "Mogambo," Clark Gable poses with member of cast.

M-M-M-M-M-MAYO



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night-life
of the
party
in

She's
Back on
Broadway

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Hey!!
THAT
"WORKING
HER WAY
THROUGH
COLLEGE"
CUTIE IS A
BRIGHTLIGHTS
BOMBSHELL
NOW!

STARRING

VIRGINIA MAYO

GENE

NELSON

FRANK

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WITH

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P. O. Box 2390

what hollywood itself is talking about! (CONTINUED)

balloon ascent. Keenan Wynn's shows him astride a motorcycle, coat flying in the breeze. They are really great, I'll tell you.

Well, that chest of Marilyn Monroe's is filling up—leave us hasten to say her hope chest. So far, she's got linens, art objects, a silver service that was given to her while she was making "Niagara" and all girlish stuff like that there. The chest is an old 17th Century number of carved mahogany—and any resemblance, etc., etc.

Marilyn's pal in "Gentlemen Prefer Blondes," as if you didn't know, is Jane Russell and there's apt to be another star in the Russell family. When Jane's man, Bob Waterfield, quits pro football he's about to try the acting racket, too.

Roy Rogers and Dale Evans adopted two new kids and they're all crazy about each other in the family—this brings the



The Tony Curtises (Janet Leigh) with Houdina, named after picture "Houdini."

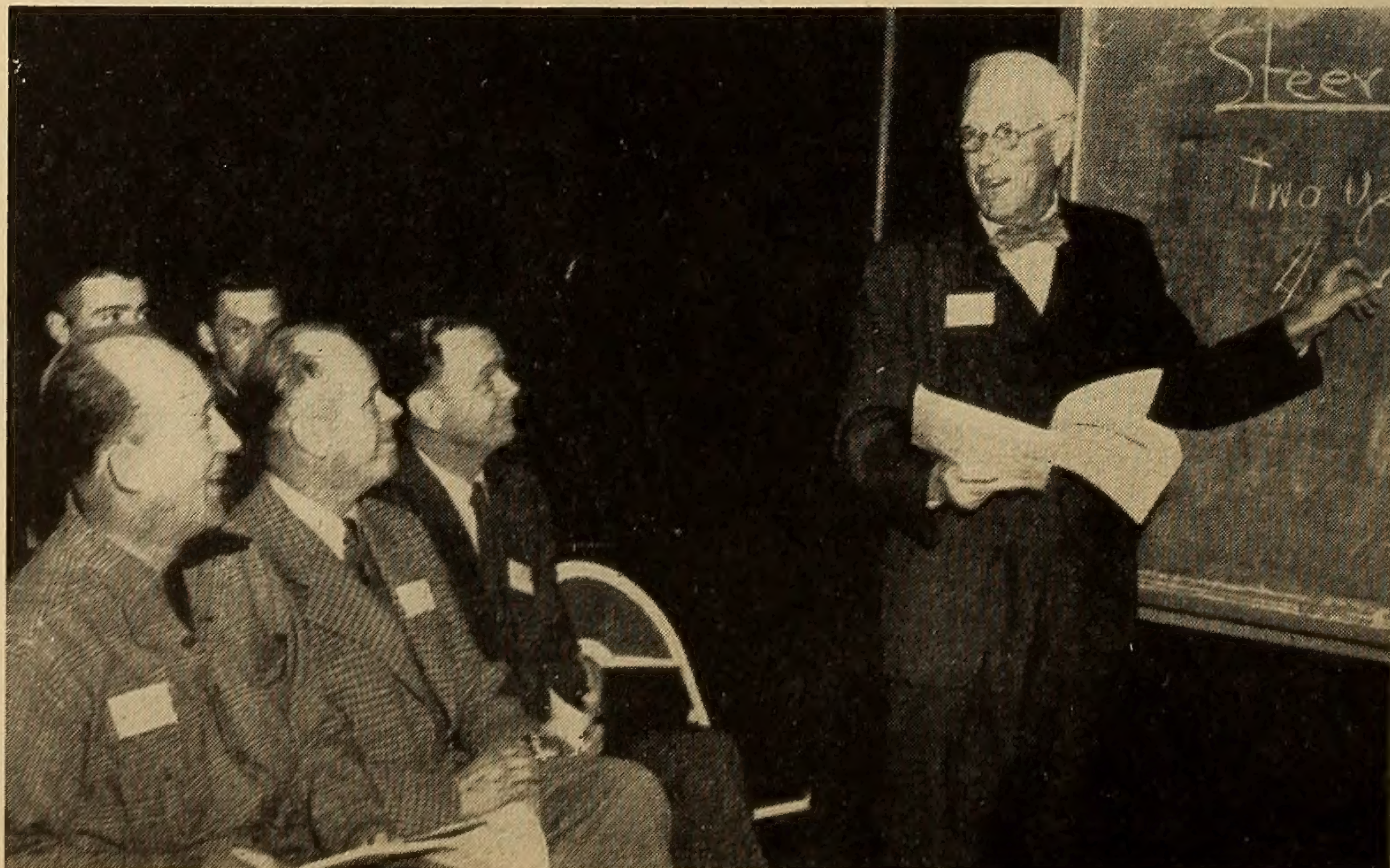


Rosemary Clooney, on Paramount Set, learns French from Christian Fourcade.

total juvenile members up to five. But one day Roy discovered young Dusty hiding his toys under his bed. Seems Dusty wasn't about to let the new ones cop onto his possessions—but Roy and Dale got 'im straightened out pretty quick.

There's not much to do between scenes on the "Mogambo" location way off in darkest Africa, so Ava Gardner experiments around with making things out of

(CONTINUED ON PAGE 12)



Bing Crosby returns to college at Washington State where he's enrolled in Stockmen's Short Course. Prof. Howard Doane is lecturing on raising cattle.



Bunny Green, wife of composer Johnny Green, dancing with George Burns.

What would you do with a plastic leg filled with cigarettes, candy, peanuts and cigars? Well, Piper Laurie fixed up this gag for Rock Hudson's birthday and marched it over to him on their picture set of U-I's "The Golden Blade." Seems Laurie traded a pair of her own nylon stockings for the leg—to a hosiery buyer who was a fan of hers and made off with it at full speed.

Leslie Caron's house was teeming with relatives when a grandmother from Paris, and one from the Virgin Islands arrived—along with their families. The Virgin Island grandmother had a few thousand words to say about how to build a house in her neck of the woods. They do most of it by hand and her helpers were a cowboy, a dancing teacher and a policeman. Things are tough all over.

Aldo Ray's given up his Malibu beach house and moved into bachelor quarters in the Valley. To be nearer Jeff Donnell maybe? There's much yes and no about whether these two will get married when Jeff's divorce is final. Most people are voting no, but Aldo was around plenty to watch Jeff work in "The Blue Gardenia." Seems Jeff's husband (about to be ex) calls on her almost as much as Aldo does.

The young Britisher, Laurence Harvey, who has been brought to Hollywood to play the part of the villain Caligula in "The Robe" (yep, it's really going to be made this time), was introduced to a whole covey of celebs at a party given by James Woolf, in town to launch John Huston's "Moulin Rouge"—Jimmy had a large part in making "African Queen" last year. On hand at the party were Humphrey Bogart and Lauren Bacall, George Sanders and Zsa Zsa Gabor, who was very quiet, Hal Wallis beaming with pride on Terry Moore who is really

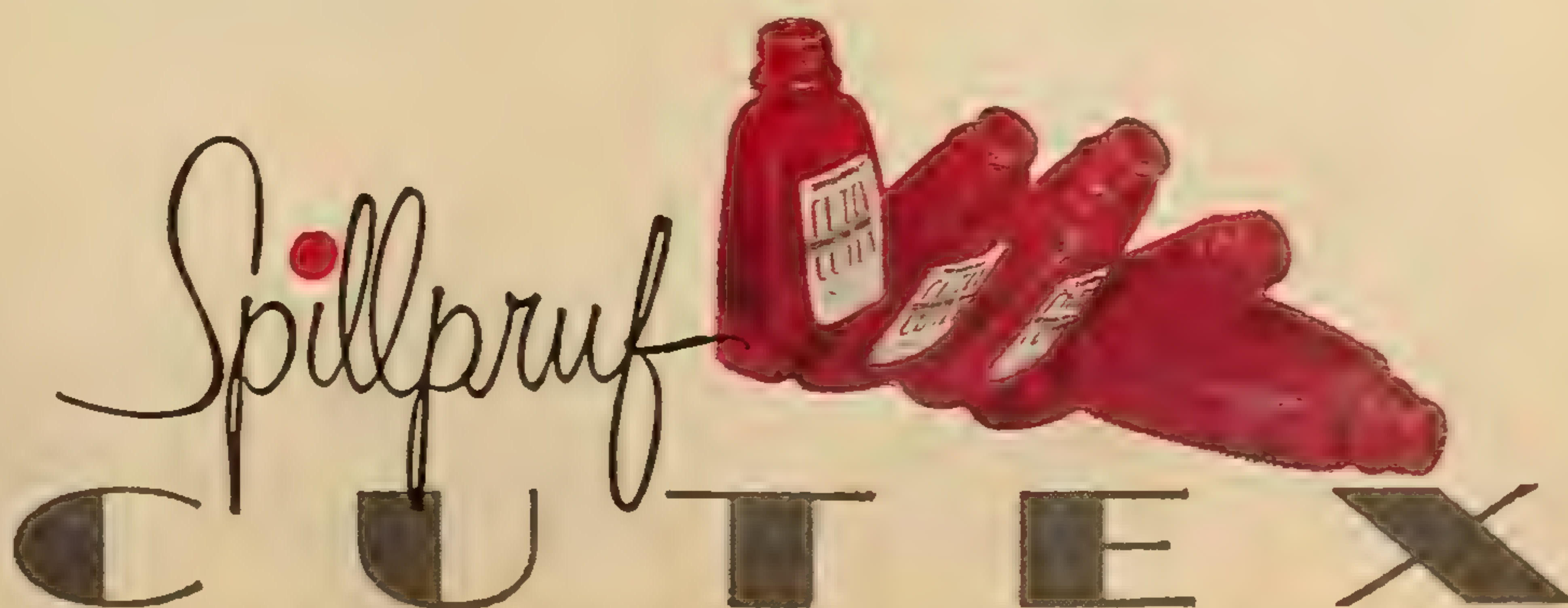
(CONTINUED ON PAGE 72)



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IT'S THE BEST...YET COSTS LESS!



Richard Burton, heir to his benefactor's estate, falls in love with the appealing widow, Olivia de Havilland, and wants to marry her in "My Cousin Rachel."

Your guide to current films

by Reba and Bonnie Churchill



Sympathetic Ethel Waters, Julie Harris' confidante in "Member Of The Wedding," tries to guide the adolescent in her adjustment between daydreams and reality.

My Cousin Rachel

THE burden of guilt is a hard one to bear, especially when there are so many extenuating circumstances, but this is the perplexing dilemma that Richard Burton faces in this tale of early day England. His benefactor, John Sutton, has been sent to Italy for his health's sake. While there he meets *Cousin Rachel* (Olivia de Havilland) and marries her. Before many months, Burton receives a series of letters from Sutton accusing *Rachel* of trying to do away with him. Burton immediately rushes to his friend's aid, only to find that he has died and *Rachel* has left the country. Sutton's entire estate is left to Burton, without any mention of the widow. When Burton learns that *Rachel* is coming to visit him, he welcomes the opportunity of accusing her of Sutton's death, but instead finds himself madly in love with her and altering the will to give her the family jewels and estate. *Rachel* accepts the tokens—and then announces that she isn't marrying Burton. Immediately, the old suspicions are revived, but still nothing can be proved. Even when he allows *Rachel* to walk on a rickety bridge, which plunges her to her death, he finds a letter in her possessions indicating he was wrong. The film, which is beautifully enacted, and serves as a stellar showcase for newcomer Burton, cannot help but prompt the query, "Did she do it?" 20th Century-Fox

Member Of The Wedding

THIS charming story of an adolescent girl and her daydreams is brilliantly enacted by its original New York stars, Julie Harris, Ethel Waters, and moppet Brandon de Wilde. The latter are Julie's confidantes, who try vainly to understand the 12-year-old's bitter outbursts against the teenage girls who won't let her belong to their club; her growing resentment for the toys her widowed father brings her, and her longing to belong "to someone or something". When her soldier-brother (Arthur Franz) brings home his fiancée, Nancy Gates, Julie's longing "to belong" transfers itself to the couple. She announces to Ethel and her cousin, Brandon, that after the wedding she is going to live with the newlyweds. When her father is forced to drag her screaming away from the honeymooners' car, she runs away. But a brief brush with some of the seamy elements in town, quickly sends her home. She returns to find Brandon fatally ill, but child-like, the sad memory of his death is soon blurred as she becomes chums with a neighbor girl, and discovers the boy next door isn't a horrible monster. Poignant drama is an excellent vehicle for the talented trio and richly deserves its numerous awards. Stanley Kramer-Columbia

The Jazz Singer

MODERN day dress and Technicolor have been added to this yester-year favorite of the young Jewish boy who wants to be an entertainer but whose father insists that he succeed him as cantor of a Philadelphia Temple. In this new Mike Curtiz film, Danny Thomas has just

returned from Korea where he has met Peggy Lee and other USO entertainers, who have encouraged him to try the show world. The night that his father announces that he will be the temple's new cantor, Danny breaks with him, and breaks into a musical with Peggy Lee. The show is a flop, and although the couple make some records, Danny can find nothing permanent and returns to his home where he promises his father to become a cantor. But the lure of the foot-lights is too strong and this time there is a definite family rift which Thomas' eventual stardom fails to ease. They are reunited only when the father's illness causes an enforced meeting of the two. Warner Bros.

Never Wave At A WAC

WASHINGTON's most in-demand society hostess, Jo McBain (Rosalind Russell) decides to join the WACS. She believes her Senator father (Charles Dingle)



William Ching and Roz Russell astonish Paul Douglas in "Never Wave At A Wac."

will use his power to get her a commission and see she's stationed in France. Paris, particularly, is Jo's goal, for she wants to keep her eye on fiancé, Lt. Colonel Bill Ching, who is surrounded by WAC personnel in gay Paree. Jo joins the Corps, but finds her father will do nothing to help her. Instead of a commission, she's Private McBain and in place of France she receives her basic training at Fort Lee, Va. Most of the film was actually shot at the Fort. There are some amusing incidents when her ex-husband (Paul Douglas) turns up to test uniforms under various conditions and makes Jo the guinea pig. Wacky slapstick in the Russell manner. Frederick Brisson-RKO

Babes In Bagdad

PAULETTE GODDARD and Gypsy Rose Lee find life in a harem is dull in this frothy spoof at an Arabian Nights fantasy. John Boles as the master of the house is too busy with his umpteen other wives to pay much attention when Paulette strays

(CONTINUED ON PAGE 16)



When a girl changes schools, what's a good move?

- ☐ Try stalking the stags ☐ Pick yourself a pal

As "the new girl," you'll be noticed—but don't expect a brass band greeting. (Your new classmates may be shy, too!) Why not ask one gal to share a Slurp Special at the local fizz palace? Bimebye, you'll be buddies. Getting okayed by the ladies first—leads to meeting the boy-people. Same as the confidence you need, on certain days, begins with the *comfort* you get with Kotex. This napkin (so absorbent!) has softness that *holds its shape*. Made to stay soft for hours and hours!



Which "look" is best for lasses with glasses?

- ☐ Uncluttered ☐ Dramatic ☐ Coquette

If you've got specs before your eyes, choose headgear becoming to your face type. Dodge severe or frilly-filly effects. Keep your brow uncluttered. A soft, simple hairdo plus a small or medium brimmed chapeau should suit you. For a smooth look on calendar days, let Kotex keep you outline-free. You'll see—those *flat pressed ends* prevent revealing outlines!

Are you in the know?



What to do about the Spaniel Type?


- ☐ Rush away screaming ☐ Linger and learn

Adoring Egbert—always underfoot! A good kid, but you don't get his message: you're too busy torching for frost-hearted Ted. Should you ditch Eggie? Better linger. You'll learn how to charm other gents. And at trying times, learn about *poise* from Kotex and that *safety center*—(your extra protection). In all 3 absorbencies: Regular, Junior, Super.



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Your guide to current films

CONTINUED

from the hearthside. She becomes enamoured with Richard Ney, a likely young man who has the unheard of theory that for each man there is only ONE woman. Paulette lets the philosophy sink in, and decides this would be the life. Some underhand shenanigans of the tax minister put Boles on the reform path. He becomes a begger to learn humility before he is restored to the royal throne. After his wanderings, Boles decides he can spare Paulette for Ney, and that Gypsy Rose is enough woman for any king. The movie was filmed in Spain and introduces a new Spanish color process called Cinefotocolor. **United Artists**



Paulette Goddard strays from harem and finds Richard Ney in "Babes In Bagdad."



Hugh O'Brian tomahawks army trooper in "Seminole," story of Florida Indians.

Seminole

WEST POINT lieutenant Rock Hudson, storekeeper Barbara Hale, and Indian Chieftain Anthony Quinn are childhood friends who share the desire to see the Seminoles and the white man dwelling peaceably together in Florida. But Richard Carlson, commanding major at the fort where Hudson is stationed, is much more interested in flushing the tribes out of their swamps and sending them to a reservation. Although Hudson defends the Seminoles, he is ordered to lead a surprise expedition into the swamps. The entire company is wiped out with the exception of the major and Hudson, who is rescued by his Indian pal, Anthony Quinn. Immediately, poor old Rock is accused of double dealing with the Indians and ordered to face a court martial. Eventually, the Seminoles come to his aid and prove his innocence but not until one of the most ruthless hand-to-hand battles yet seen grapples its way across the screen. **Universal-International**



Soldier of fortune Ronald Reagan makes friends with Estellita in "Tropic Zone."



Peggy Lee, in her film debut, co-stars with Danny Thomas in "The Jazz Singer."

Tropic Zone

SOLDIER of fortune, *Dan McCloud* (Ronald Reagan) arrives in Puerto Barrancas, to escape from a political feud in a neighboring state. An expert on banana growing, he soon attracts the eye of Rhonda Fleming who has been running the Flanders White Plantation since the death of her father. Things become deadlocked when John Wengraf, who has a monopoly on the banana market, learns of *Dan's* past brushes with the law and holds this over his head to spy on Rhonda. As *Dan* continues to run the plantation with success, Wengraf suspects *Dan* of double-crossing him. The independent fruit growers crops are saved when *McCloud* negotiates a contract from a company. They agree to have their boat dock the next day provided he has 8,000 stems of bananas there for shipment. *Dan*, who has been cleared with the government, now does a Paul Revere, riding to all the growers and telling them to get their crops ready. Rhonda has fallen in love with *McCloud*, but fears for his

safety when Wengraf has locked the loading dock. The independent growers fight their way through to deliver their cargo on time. The bananas off his mind *McCloud* turns to Rhonda. **Pine-Thomas Paramount**

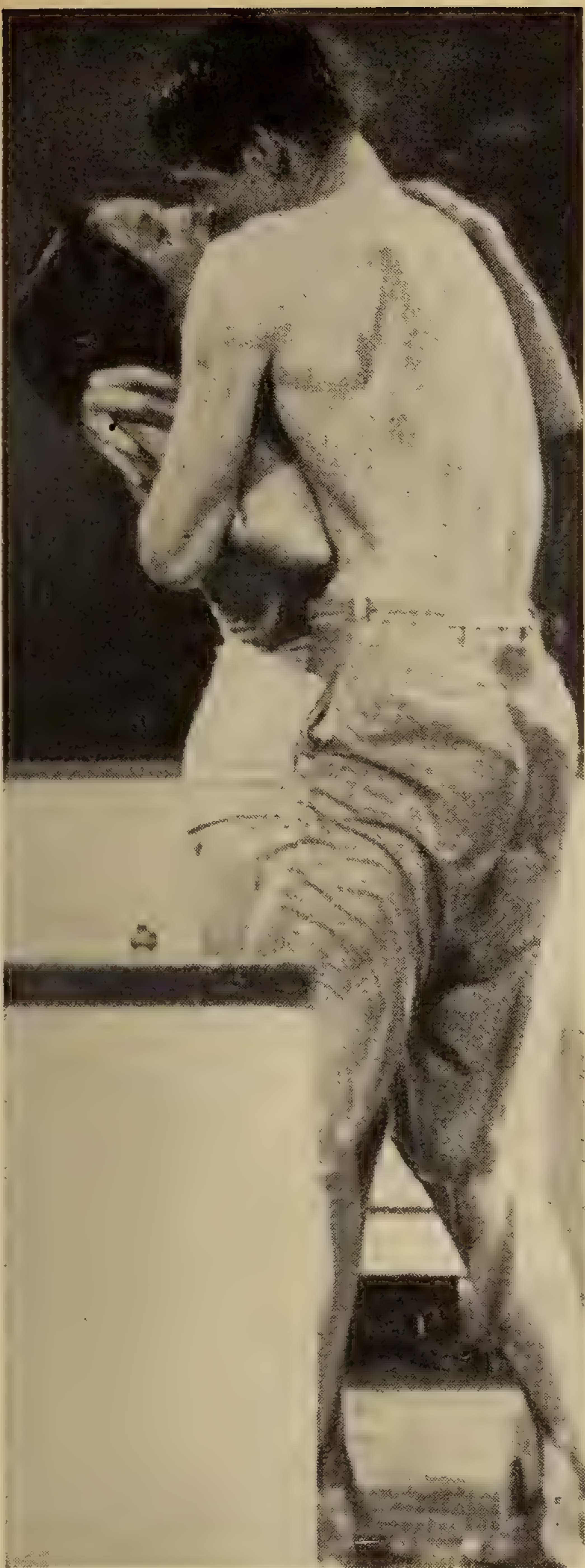
City Beneath The Sea

HERE'S underwater excitement that begins the moment deep sea divers Robert Ryan and Anthony Quinn start searching for buried treasure and continues until they are trapped in an earthquake in the Sunken City of Port Royal, which sank in 1692. The boys, who are looking for a missing liner that sank with a cargo of gold aboard, hire a freighter run by pretty skipper Mala Powers, from which to base their diving operations. Although they are purposely put on the wrong track by a steamship line official, who has hopes of recovering the loot for himself, they eventually find it buried in the underwater city. As they feverishly try to get the gold, they are trapped in an eery undersea earthquake, and by the

time they reach topside the steamship executive has been killed and there is only the pretty captain waiting to sail into Ryan's arms. It's movie make-believe that reaches science-fiction proportions. **Universal-International**

Bwana Devil

IF you like to see fierce lions coming at you from the screen, native headdress-es so close they seem to tickle your nose, and spears that appear to extend out into the audience, then Arch Oboler's first feature-length motion picture in national vision will be an exciting experience. The story, aided by the remarkable natural vision cameras, comes to life when you don a pair of polaroid glasses. Robert Stack is in charge of building the first railroad in British East Africa when the head engineer is killed by a man-eating lion. Stack, who got the job through the influence of his father-in-law, carries a failure complex that not even his wife, Barbara Britton, can erase. The natives refuse to continue work until the lion is



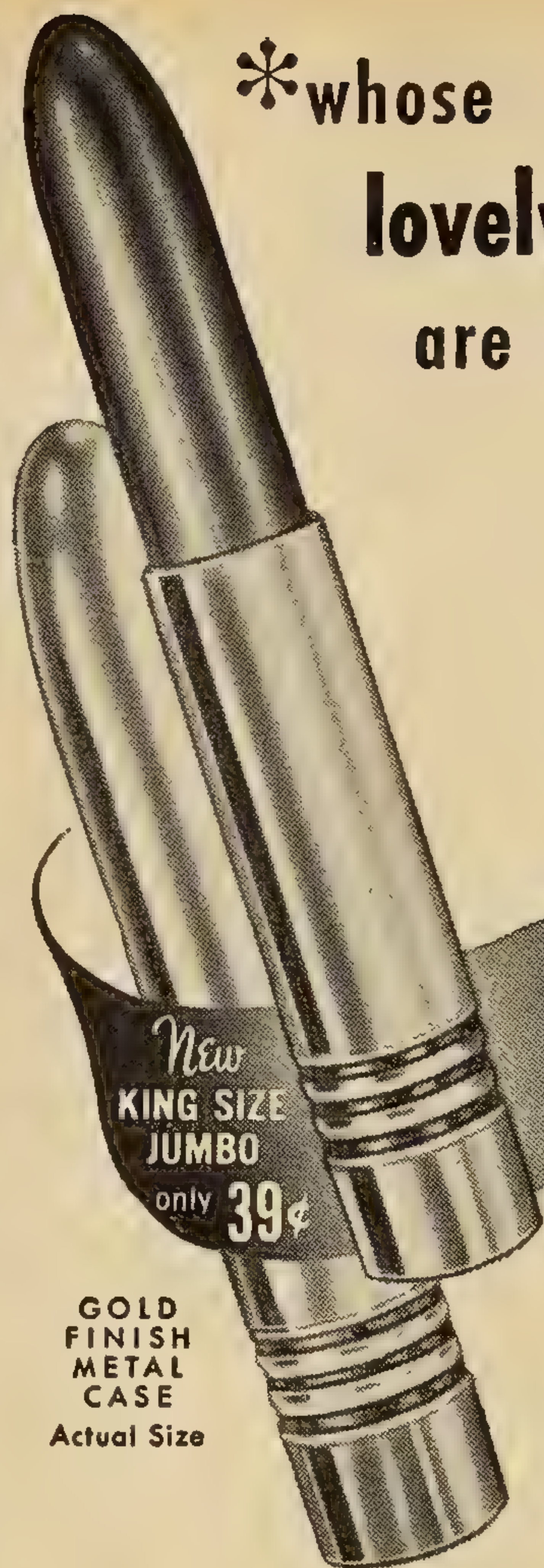
Love catches up with Bob Ryan and Mala Powers in U-I's "City Beneath The Sea."

killed. A series of failures by Stack, the Masai lion-hunter tribe, and then by special hunters sent from London convince the young engineer of this uselessness. Two lions kill all the white people except Bob and Barbara. She is injured and her life rests on his success. He kills the lioness, but finds his gun jammed when he aims at the revenging male. At the last second, he kills the beast and proves to himself courage is within his reach. Arch Oboler Production

Hiawatha

ALMOST reminiscent of a travelogue with its beautiful scenery, "Hiawatha" unfolds the rather placid story of Vincent Edwards' desire to keep peace among all tribes, especially the Dakotas, whose young maiden (Yvette Dugay) he wants to make his squaw. Some of Hiawatha's fellow braves don't believe this is possible, and so to settle the bickering, the tribe's chiefs order Hiawatha and his chief rival, Pau Puk Keewis

(CONTINUED ON PAGE 68)



*whose
lovely lips
are these?



HINT:

Appearing in "THE THIEF",
starring Ray Milland,
released thru United Artists.

Flame-Glo

"Twin Beauty"

SATINY INDELIBLE LIPSTICK

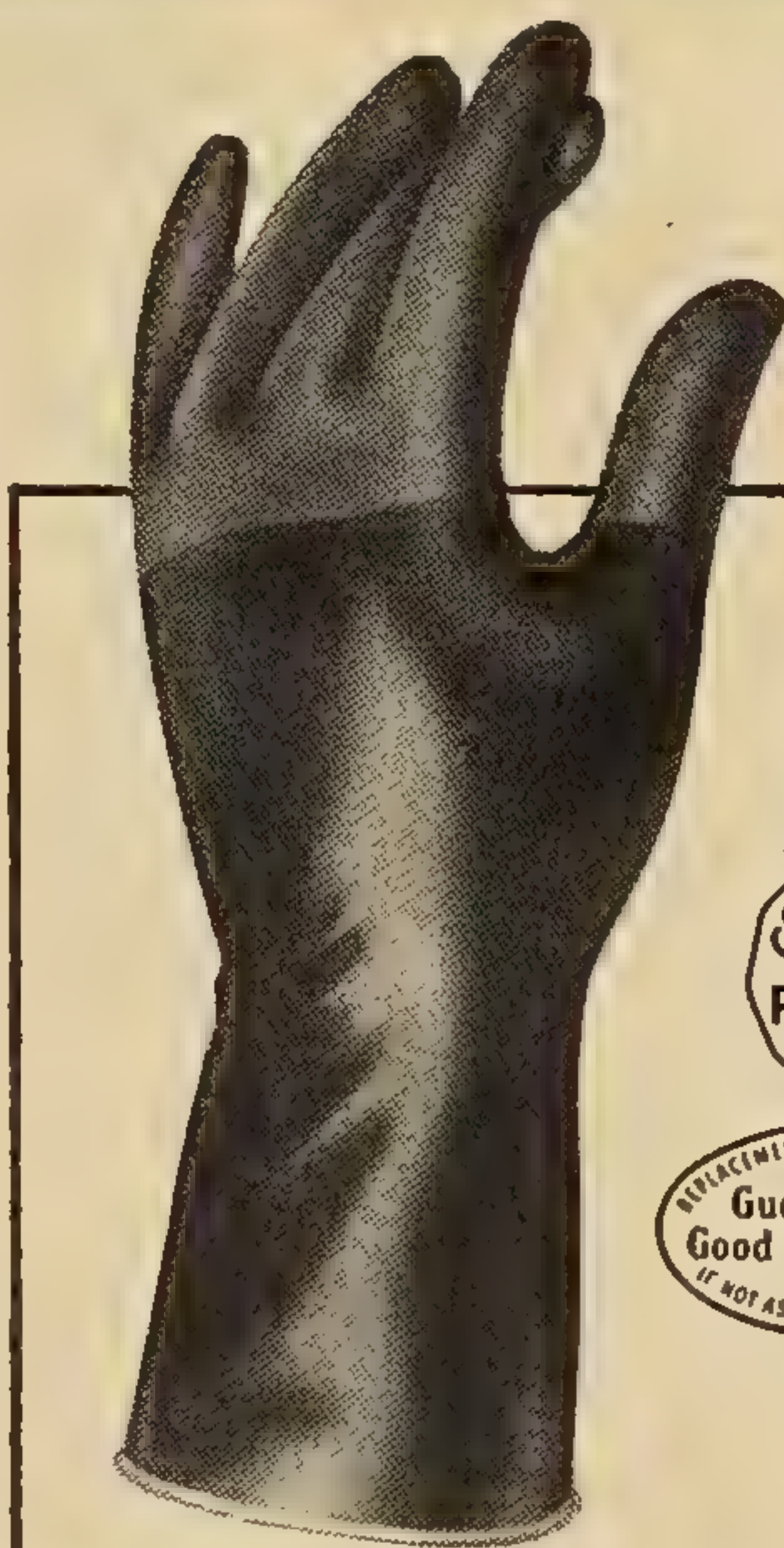
No wonder stars of stage and screen choose Satiny Indelible Flame-Glo, the exciting new lipstick that seals vibrant color to your lips *without* dryness. Leaves no "lip prints" . . . won't smear, lasts *hours* longer! In 14 fashion shades including Raspberry, Fashion Pink, Pink Fire, Royal Wine, Medium, Glamour, Celebrity Red and Ruby. Also in handy 25¢ size.

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easy-on-and-off.

✓ Snug fingers, non-
slip grip, roomy
palms handle wet
slippery things
safely.

✓ Made of long-
lasting DuPont
neoprene.

Style No. 5W 104 — 2 piece
Pique and Woven Cotton.
 The blouse is lush, rich
 cotton pique, with pin-
 tucked yoke, and contrast-
 ing piping on its double
 collar. The skirt is woven
 cotton in two soft tones,
 with jewel buttons glitter-
 ing down the front. Guar-
 anteed Washable. White
 blouse with grey skirt only.

Style No. 5W 104
 Sizes: 9-11-13-15
 10-12-14-16

1195
 the set

Style No. 5W 103
 Sizes: 9-11-13-15
 10-12-14-16

1195
 the set

Style No. 5W 103 — 2 piece
Checked Taffetized Cotton.
 Matching blouse and skirt
 for a wonderful twosome!
 The demure blouse is
 trimmed with sparkling
 white, beautifully pin-
 tucked pique. The skirt is
 a multitude of unpressed
 pleats, with its own shiny
 patent belt. Washable San-
 forized Soap 'n Water Fab-
 ric with Everglaze finish.
 Aqua, rose, lilac or gold
 checks crossed with grey.

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Pert, pretty Charlotte Austin, 20th Century-Fox starlet, kicks off career in "The Farmer Takes A Wife," Technicolor musical.



CONTINUED ON PAGE 21

← Bob Hope chats with Zsa Zsa Gabor, his guest star, before broadcast. Zsa Zsa's currently appearing in "Moulin Rouge."



BLONDES . . . Restore the golden color of youth—or add henna or auburn color.

REDHEADS . . . Lighten your hair to red-gold—or enrich its natural henna or auburn color.



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GLORIOUS COLOR-HIGHLIGHTS sparkle your hair when you use Nestle COLORINSE. Removes dulling soap film — adds glamorous color-highlights — makes hair softer, silkier, easier to comb and set. Use COLORINSE after every shampoo—or whenever hair looks dull and drab. In 10 beautiful shades that *rinse in—shampoo out!*

6 rinses 25¢;
14 rinses 50¢.

Nestle COLORINSE



RICHER COLOR TINTS glamorize your hair when you use Nestle COLORTINT. Enriched with Processed LANOLIN, nature's wonder ingredient, to enhance your natural hair color or add exciting *new* color. Blends-in streaked, bleached, dyed or graying hair. Lasts through as many as 3 shampoos. *More than a rinse but not a permanent dye!* 10 glamorous shades.

6 capsules 25¢;
14 capsules 50¢.

Nestle COLORTINT



LIGHTER, BRIGHTER COLOR . . . as much or as little as you choose in ONE application—with Nestle LITE. Enriched with Processed LANOLIN to leave hair wonderfully soft, silky, *natural-looking*. Lightens blonde hair, brightens brown hair, accentuates red tones in brunette hair, adds glamorous golden streaks, disguises gray hair. Quick and easy to use—contains no ammonia. \$1.50.

Retouch size 79¢.

Nestle LITE
HAIR LIGHTENER



(prices plus tax)

BROWNETTES . . . Lighten hair to a golden brown—or add henna, auburn or rich brown color.

BRUNETTES . . . Lighten hair—add gold or red or deepen its blue-black color.

GRAY . . . Add silver color, blue highlights or steel-gray tones.





Ginger Rogers in a hand-holding caress with Jacques Bergerac, still her heart's desire, at the Racquet Club in Palm Springs.



Betty Hutton, back from triumphs in British Isles, gets a warm welcome home from daughters Lindsay, seven, and Candy, four.



Gracie Allen breaks up Mary Livingstone with typical outlandish remark as they, with George Burns, arrive for Ethel Merman fete.



The newlyweds, Jane Wyman and Fred Karger, also at Merman party. Zanuck hosted affair in tribute to Ethel's "Call Me Madam."



THE PSYCHIATRIST looks at HOLLYWOOD

Is it a town hovering between insanity and intelligence;
do the stars have an unbalanced design for living?

IN THE eyes of the world, Hollywood is a sleepless town living on its false energies and frayed nerves. A town where the favorite occupation of its inhabitants is basking in reflected glory rather than bathing in the sun. A town where optimism and insecurity run neck and neck. All this, and FEAR, too! That hovers over the movie colony like an ugly spectre that is, if you analyze it, Hollywood's own worst enemy.

But what few people understand is that Hollywood, a one-industry town, is like any other one-industry town. Those who live there are not happy unless they can sleep, talk and think work—from dawn to dusk. In Hollywood's case, it is movies. The all absorbing, fast paced, nerve-trying business of staying in the swim, or sinking because once—just for a minute—you might let go.

Hollywood has destroyed many of its faithful, hard-working denizens because of that strange, catching disease that has so many people worried today—within the industry and outside the industry. It's that once-you're-in-it-you-can't-get-out-of-it web that movies spin for everyone that comes in contact with the making of them. Stars, technicians, producers and directors, writers and extras.

"It's a familiar remark in Hollywood," says a veteran producer, "that there's nothing quite so awful as working in the movies, and nothing quite so awful if you don't!"

That expresses Hollywood, and its mode of operating, perhaps better than anything ever said about movie-making, good or bad. The very contrariness of the industry is what, the psychiatrists find, makes Hollywood the way it is. You love Hollywood and you hate Hollywood. The only trouble is that you do both at the same time!

Typical, however, of the ways strong personalities can go to pieces under the terrific strain of reaching the top in Hollywood and staying there is the case of one Mario Lanza. His story is a (CONTINUED ON PAGE 52)



Mario Lanza



Judy Garland



Dan Dailey

← The psychiatrist, as depicted by Jose Ferrer, has helped many befuddled stars.



**There are plenty of nice fellows
who take girls out just for fun
and don't go in for heavy necking**

Why I don't like **dangerous dates**

I CERTAINLY don't pretend to be an authority on dating. Or on love.

I believe the right age for romance is entirely up to the individual because every case is different. I do think a girl should be aware of what real love means. Also, that she should be able to do her full share as a wife. This is what matters most, not her age. Many of my best friends married in their teens. My mother married at 16, and she and Pop have had a wonderful life together. So no one has tried to influence me against an early marriage.

But I always knew I wouldn't marry as young as a great many others have. If I hadn't gotten my break in pictures I would have gone on to college and become a gym teacher. I would have wanted to finish preparing myself for that job, just as I want to get my career set in pictures.

I won't presume by saying that what applies to me applies to others. I am sure it doesn't. But I do know why I'd be foolish to make any promises to a boy at this time. Much as I'd want to keep those promises, I couldn't! The dates that are dangerous for one girl might not be for somebody with different circumstances. Personally, I don't want dates that would gum up life as it's opened up for me. This is why I hope there's no surprise around a corner. I don't want to fall in love too soon! I know that I won't be ready for this step until I'm at least twenty-two. I have too much to do at the studio.

TELLING the truth to ourselves saves a lot of grief. Often it isn't the easiest thing to do, but isn't it better than having to go back and start again after we tear off in the wrong direction? If I didn't face the actual facts I'd



Bob Wagner, her favorite beau, Debbie, and Mr. and Mrs. Johnnie Ray. Debbie never goes out alone with a boy on first date.

only bring disappointment to myself and the other person involved.

I never dreamed I'd become an actress. But when the chance came I wanted to try it. At first I was too young to realize the possibilities. Then, when I got my MGM contract, I made up my mind I would really work hard and see what I could do.

If you're in love you want to spend all your spare time together. Spare time! What's that? The picture business doesn't have regular hours from 9 to 5. A working day for me means up at 6, in make-up at 7 a.m., and on the set at 9. It takes two hours to get your (CONTINUED ON PAGE 56)

← "I don't want to fall in love too soon. I know I won't be ready for this step until I'm at least twenty-two."



The dance before her weak, licentious step-father, King Herod.

Salome's motive in film is to ask for John The Baptist's freedom.



censors' delight

Through the years, Salome's Dance Of The Seven Veils never failed to swing the eager censors into action—Rita Hayworth's interpretation, however, has them happily in a trance

WHEN Columbia announced that Rita Hayworth would do "Salome" and feature the infamous "Dance Of The Seven Veils" a censorial storm thundered upon them. This particular dance had long been the favorite taboo of all censors. Fortunately, Valerie Bettis was engaged to create a modern version and Designer Jean Louis to design Rita's costumes. Rita, naturally, supervised their efforts. The result—never has the dance been more exciting, yet never in such good taste so that not even the most narrow-minded of censors could take offense.



A dancer since childhood, Rita performs the dance with grace and beauty



Dorothy Lamour with husband at the Stork Club. She's found a prodigy.



Roger Dann, of "I Confess," is still awaiting Nina Foch's promise to wed.



Nothing cowboyish about Hopalong Bill Boyd with wife at Pen & Pencil.

Doings of the stars while in New York often surpass anything they do in Hollywood

Danton Walker's HOLLYWOOD

Simmons a Musical Scarlett? Charles "Chuck" Walters, MGM director of Esther Williams' "Dangerous When Wet" and Leslie Caron's "Lili," confided to friends at El Morocco, that Jean Simmons would one day make Hollywood sit up and take notice of her dancing talents. Walters, himself a fine dancer and choreographer, should know what he's talking about. He claimed the "Young Bess" star was a trained dancer before she began her movie career. In-between film assignments she has been dropping in to the rehearsal hall at



Danton Walker

MGM's Culver City studios and practising ballet and tap, and it is Walters who would like to direct her in a Technicolor musical comedy. Until he reads it here, Director Walters won't know that the contemplated Broadway musical version of "Gone With The Wind," which is expected to be a major stage event early in 1955, will begin its search for a singing-and-dancing *Scarlett O'Hara* along about November of this year. Jean Simmons could be a likely prospect for the stage show in the role played so admirably by Vivien Leigh on the screen.

DOROTHY LAMOUR journeyed downtown to Number One Fifth Avenue to hear a youthful singing-com-

edienne named Pat Carroll who hopes for a future Hollywood acting-singing career. Dottie passed along a few very welcome professional hints and if Pat can make the grade and become a star, she'll be travelling along the same route that served Dottie so well in the past. It was this very same night club that brought the face and voice of Dorothy Lamour to the attention of nightlifers and talent scouts in New York a few years before her film fame. History has a way of repeating itself. Both Dottie and Pat hope it's true in the case of the caroling Carroll cut-up.

Direct Quotes and Unquotes. The oft-repeated rumors that Joan Crawford would one fine day appear in person in a Broadway stage play con-



Joan Crawford greets old friend, James Hart, at dinner party. She's looking for Broadway play.

Danny Kaye and his wife, Sylvia Fine, arriving at Paris Theatre for N. Y. premiere of "Hans Christian Andersen." ➔



ON BROADWAY

tinue to find their way into print. In an exclusive interview via long-distance telephone, the star of the recent "Sudden Fear" suspense film explained how she feels about returning as a star to the New York stage (*she was a dancing dolly named Lucille Le Sueur in Shubert Broadway musicals before going to Hollywood*). "Nothing would delight me more," said Joan, "than to find a play I can star in and tour the countryside with before facing the New York drama critics. I haven't found the right script yet, *but I will*, someday!" Olivia de Havilland and Ginger Rogers understand more than anyone else why Joan won't rush into an acting role in a stage play. They learned the hard way that a Hollywood star needs a

fine script and topnotch director more than fancy duds and a movie "name."

HOLLYWOOD's Tyrone Power and Broadway's Earl Blackwell (*President of Celebrity Service*) have been friends ever since the time both arrived in Hollywood, fresh, young and eager for a screen career. Ty Power's movie stardom is legendary and although Earl Blackwell's film career included a few minor efforts, he returned to New York and became internationally famous himself as "Mr. Celebrity" of Celebrity Service. In the early Hollywood days, when William Wyler gave Ty his first bit part, a three-line role in "Tom Brown Of Culver" (*which starred Richard*

Cromwell and Tom Brown), Ty and Earl were sitting at separate tables in the studio commissary when Power threw a sugar doughnut across the dining room to attract Earl's attention so that he could tell him the good news. Earl wished him luck and the rest is screenland history. Instead of a telegram or an opening night present when Tyrone Power, returning to the stage (*with Raymond Massey and Judith Anderson*), opened in "John Brown's Body" at the nearby Academy of Music in Brooklyn, Blackwell dispatched a sugar doughnut to Power's dressing room with a note saying, "I've been waiting a long time to throw this darn thing back at you. Good luck, once again, tonight!"

RKO's sultry (CONTINUED ON PAGE 70)

SOME WOUNDS



NEVER HEAL...

BY LOUIS REID



Wanger being returned to Los Angeles after serving time for jealous shooting.

Being frisked before starting sentence at county jail. He served 3 months, 9 days.



Walter Wanger is seeking a reconciliation with Joan Bennett, but the chances of her resuming their unhappy marriage are slim

WILL beautiful Joan Bennett go back to her unhappy husband, Walter Wanger, is still the most tantalizing question agitating Hollywood.

Since that fateful December 13, 1951 in the growing dusk of a Beverly Hills parking lot when Wanger shot Jennings Lang in the groin before Joan's horrified eyes, the screen world has wondered whether the film producer and his actress-wife would become reconciled.

The latest word from Joan is NO.

There have been occasions in the long intervening months when the lovely brunette, whose life in Hollywood had been so impressively normal, appeared to be relenting a little from the dramatic finality of her attitude toward her husband just after the shooting.

Then, confronting him at Beverly Hills police headquarters, where he had boldly stated he shot Lang "because he broke up my home," she told Wanger:

"I don't want you to come back to our home when you are let out."

HER attorney, Grant Cooper, buttressed her attitude two days later by declaring that "while the possibility of divorce was not discussed, the likelihood of a reconciliation is remote." He added that "Miss Bennett questions her husband's stability."

Since then rumors of a pending reconciliation have cropped up periodically. Invariably, they have been accompanied by reports that Joan "had yet to make a decision" about resuming life with her 57-year-old husband.

As far back as March, 1952, Hollywood gossip had the couple reuniting for the sake of their family. But early in April Joan deferred decision about a reconciliation with Wanger "until after he deals with the law" for shooting Lang. She was then remaining in seclusion until her departure for Chicago to appear in a play.

Close associates were not reluctant, however, to make predictions.

"She'll wait till it's all over," one friend said, "but I doubt if they'll ever live together as man (CONTINUED ON PAGE 66)

← After shooting, Joan told Wanger, "I don't want you to come back to our home when you are let out!"

harem HIJINKS

Paulette Goddard and Gypsy Rose Lee make merry,
display their alluring selves in "Babes In Bagdad," frivolous, eye-catching farce



As Zohara and Kyra, Gypsy and Paulette plot against the Kadi of Bagdad (John Boles), to prove woman smarter than man.



When too openly outwitted, the Kadi resorts to force, the only means he knows to keep them in their place, namely, his harem.



Fiery Kyra, for whom the Kadi displaced Zohara as his favorite, is in love with Caliph's godson (Richard Ney) who hates harems.



The Kadi examines Kyra, realizes she's same girl he gave in marriage to the Caliph's godson and so cannot have her himself.

PAULETTE GODDARD, with an assist from Gypsy Rose Lee, puts aside dramatics for a fling at farce in "Babes In Bagdad." She succeeds unbelievably well. The comedy is given a sumptuous production to bolster Paulette's contention that in these heavy-hearted times moviegoers want light, easy-to-absorb entertainment without pathos

and message. "Babes In Bagdad," with its bounce and beauty, she feels, will perk up audiences, take their minds off the ugly situations plaguing them. John Boles returns to the screen as the villain; Richard Ney, once Greer Garson's husband, returns as the hero. The plot is wisely contrived for action, spectacle and laughs.

Believing in one wife for a man, the Caliph's godson (Richard Ney) wins Kyra (Paulette). ➤



JEANNE CRAIN'S

Glamour Formula

"Glamour is within the reach of every woman," says Jeanne, who reveals the simple method she used to make herself a more interesting and exciting person

BY REBA AND BONNIE CHURCHILL

JEANNE CRAIN, even with four lively children, exudes more glamour, allure and appeal than at any other time in her career. The secret is her magic diet which includes much more than mere weight-watching.

We followed Jeanne through an average day to pick up hints as to what her formula for self-improvement consists of. The beautiful 20th Century-Fox actress not only explained which exercises are the most effective, but shares Terry Hunt's (*the miracle-worker with figures*) famous four-day diet. This, however, should only be followed after a check-up with your doctor.

Jeanne's favorite exercises which whittle the waist and hips are "push-ups" and "stretches." She straps her feet to her collapsible workout board and proceeds to stretch first to the right and then the left. Jeanne likes the bicycle exercises to get the circulation up and give her that wide-awake feeling.

Since many get tired before they've reached the count of ten, Jeanne advises beginning with just three exercises and doing these five times in the morning and the evening, and then gradually increasing (CONTINUED ON PAGE 60)



Brush for silken tresses. And, says Jeanne, a change in color is good for the morale.



Jeanne's lunch consists of raw vegetable salad and king-size glass of skimmed milk.



For eye glamour she draws a short upward line at outer corners with eyebrow pencil.



Jeanne keeps her 21-inch waistline by doing "pushups." To prevent weariness she does exercises to count of three, breathing in through nose, exhaling with a sigh through mouth.



A mental diet is as important as physical one, so Jeanne has become an avid reader.



Hobbies are relaxing and Jeanne indulges in hers—painting—whenever she has time.



Hubby Paul Brinkman is intrigued by his wife's new interest in provocative clothes.



Anne and hubby John Hodiak, now separated, never allowed monotony to creep into their lives.



Anne and Director Alfred Hitchcock relaxing on Canadian location between scenes of "I Confess."



Making friends with a tiny visitor on set. "Every girl should have a 'spoil myself day,'" says Anne.

you need a vacation from *Marriage*

BY HELEN LOUISE WALKER

**"Get away from habitual domesticity,"
advises Anne Baxter, "get out of your little rut
and refresh your point of view"**

A LONG time ago Anne Baxter's grandfather, the great Frank Lloyd Wright, advised her, "If you want to have an exciting life and be an exciting person, never surrender to any sort of routine. Not even the routine of brushing your teeth. Skip it once in a while. Never get into ruts, even little ones."

Anne says, "I won't go quite all the way with Grandfather and actually skip brushing my teeth. But I'll change the time of day for it and I'll buy a different colored toothbrush!"

"But it's true that every woman should take herself by the mental scruff of her neck every so often and give herself a good, hard shake. You have to get out of your little rut, refresh your point of view, or your life will be drab and you'll be drab right along with it. You need frequent vacations not only from your work but from all the routines of living. You even need vacations from marriage.

"I don't mean that married couples should take vacations from each other—just from the humdrum (CONTINUED ON PAGE 61)

With Monty Clift in "I Confess." Confides Anne, "It's good for any woman to feel a bit daring now and then. It's becoming to her."





John Wayne and J. Carrol Naish at supper after initial TV City show.



Marie Wilson, Charles Glett and Gov. Warren of Cal., who was on the show. "California here we come!" is new TV cry.



The Art Linkletters, Mayor Bowron of L.A., who officially opened TV City. Art was M.C. of opening festivities.

With civic ceremonies, a lavish show and gala party, CBS opens its \$15,000,000, 15-acre TV City in Hollywood, boasting every electronic and technical advancement

putting TV city on the map

WHATEVER way you look at it, CBS has put TV City on the map. There is no other place like it in the United States. It covers 15 acres of video activity, will be increased to 25 acres at cost of \$35,000,000. Gradually, all important "live" shows on TV will come from Hollywood, since NBC also opened a TV plant in nearby Burbank. This will mean far better entertainment for all viewers since Hollywood is where our greatest stars and favorites reside. The four new studios in TV City can turn out 22 times as much entertainment yearly as any of the major movie studios.

"My Friend Irma" in rehearsal in one of four TV City studios. ➤



Eve Arden, Jack Benny, Rochester in Maxwell was a comedy highlight of huge show.

**"Stars In The Eye,"
dedication show, had 25
top-flight stars
and was tip-off of future
TV City programs**



Amos, Andy and the Kingfish were among stars. Also Burns and Allen and Bob Crosby.



Lucille Ball with Jack. He conceived, supervised the production of "Stars In The Eye."





Janet Leigh, co-starring with James Stewart in "The Naked Spur," brought hubby, Tony Curtis, luckily between pictures.



Director Anthony Mann gives Janet pointers in fending off villainous Ralph Meeker. "A scene I got my teeth into," she jested.

on location with

"The Naked Spur"

Although it often means roughing it, players always welcome the opportunity and change of pace of a trip for a film locale

TAKING a cast and crew on location may, at first, sound like one big headache, but actually MGM and the other studios have learned to plan and execute these jaunts so expertly that they are done smoothly, comfortably and not too expensively. In fact, often at a savings, because duplicating the setting in Hollywood would be prohibitive and invariably unrealistic enough to destroy the impact of the story. Durango, Colorado, was chosen for "The Naked Spur" and the cast and crew were happy.



Since the action takes place in the Rockies, Durango was ideal and offered suitable accommodations as well, including a recreation hall. Jimmy Stewart wanted to bring his wife, Gloria, and the kids, but thought it might be too rugged for their little twins. But Tony Curtis was studio-free and went along with his wife, Janet. They had more fun than anyone. Ralph Meeker brought his sax. Bob Ryan, Millard Mitchel their fishing rods.

Even in the clothes of the

wilderness Janet has exciting appeal.

"The Naked Spur" is a suspenseful story of four desperate men and a girl, filmed in Technicolor, high in the mountains of Colorado. As one of the four, Jimmy Stewart wins Janet.





"Actually, I don't believe Linda was too aware of how deeply and how very serious I felt about her."

my Love for Linda Darnell

By Tab Hunter

"Linda was different from any girl I had ever met, not giggly or moody or self-conscious or spoiled like some I've known"

EVEN though she is older—I love her. I could have always loved her. She is sensationally a woman—any man would love her—if he had the chance. I am speaking of Linda Darnell.

I was dancing at the Mocambo last night with Denise Darcel and, the next morning, my agent said to me, "I know how it is, boy. A kid like you is bound to get a big crush on an older woman. There's always one in every man's life." What he didn't know was that I have already had that experience—and, to me, the greatest.

Denise, she's wonderful—full of life and living and ooh-la-la, and I never thought of her as being older. But Linda—knowing her was like being on a moving train headed for some definite but unknown destination—and marveling all of the while.

Actually, I don't believe Linda was too aware of how deeply and how very serious I felt about her. During those twelve weeks together on Jamaica—and then London—our companionship and cameraderie developed into a wonderful thing. But let's start at the beginning.

I was invited backstage at the Coronet Theatre in Hollywood where I met Paul Guilfoyle. Three years later, through Paul, I met Stephanie Nordli who wrote "Island Of Desire." The next day, I read the script and met the director and they said, "This is the boy."

Overnight, I was before the camera being introduced to Linda Darnell. Gosh, I had seen all of her pictures. In person, she is even more gorgeous. And now the director was saying, "Put your arms around her—hold her close—and kiss her. Kiss her with longing and passion as though she is the woman—the only woman in the world for you!"

That wasn't exactly easy—for I was so nervous. I have never been afraid to kiss a girl goodnight—but the girls I know are kids my age or younger. And here was Linda—so sensationally breathtaking. Anyone in their right mind wouldn't have to be told twice to kiss her—I kept thinking.

THE director repeated, "Now kiss her." I brought her up real close and then I kissed her. I held her for a moment—and I stopped thinking. The perfume in her hair made me want to kiss her forehead, and then suddenly, I let her go.

I stood there not knowing, not sensing, not even daring to think. Then I felt a pinch on my arm and Linda was saying, "Tab, that was real nice."

Real nice! That was pure heaven.

She was still talking in that low, soft voice. "I am always lucky for newcomers. Paul Douglas made his first picture with me."

Paul Douglas, I thought—why he's old—why, why? I wasn't thinking of a career—I was only reacting to Linda's lips. And the director was saying, "Tab, that was realistic. If you can kiss Linda like that again—?" I didn't say a word. I was ready.

That night, I went home in a daze. I was quiet all through dinner. Mom had apple pie and I didn't ask for a second piece. "What's wrong, son?" she asked. Mom and I have been very close. My (CONTINUED ON PAGE 62)



"Linda naturally would be attracted to an older man, one who would know how to make her happy."



Tab, now in "Johnny Ringo," telling his story to May Mann Baer. He was frank and outspoken.

Tab relaxes with Betty Barker. "Now I have begun seeing girls my own age and found they aren't so giggly after all."



BY LYLE KENYON ENGEL

SORRY, YOUR

Ever wonder how it feels to lose on a quiz program or, better yet, to win? Have you ever



Bert Parks and host-announcer Bud Collyer cheer two lucky girls who go distance to win on "Break The Bank." Bert's married, has identical twin sons, six, a daughter, two.



Daughter and mother who won \$8,120 for naming star of "Mildred Pierce."

NO MATTER how heartbreaking it is to lose out on the main prize, every contestant feels they've won something by being on a Bert Parks Quiz Show.

Just imagine, here you are in New York City. You've always told yourself when you visit the big city the one thing you must see is "Break The Bank." Maybe get on the program.

You've written ahead for tickets and you're in the audience of CBS Playhouse #61. The lights are growing dim. The master light glows with its ON THE AIR message and Bert Parks, America's number one quiz-master, steps out with his opening question to the audience, "Anyone

want to Break The Bank?" Everybody yells back "YES!"

You relax in your seat and watch the evening's contestants being selected by the four production men who take care of this. You weren't selected; well, it's not in the cards, you guess.

The contestants go through their paces. All of a sudden a bell rings and you see a television camera being trained your way. The big Zoomar lense focuses on you. You're the center of the new feature just added to the show, "Bank Holdup."

You are a lucky one tonight and you've won three hundred dollars! Pretty good pay for answering only

one question, you have to admit.

People from all walks of life have appeared on this top quiz show. Millions of dollars have been given away. Thousands of people have won money and prizes on the various Bert Parks shows.

Reviewing some of the Bank breakers, we realize that this show is really a cross section of the American public.

Three days before their wedding date, Miss Djuna Flaus Budington, of Stamford, Conn., and her fiance, A. Stuart Powell, Jr., of Swarthmore, Pa., won \$2,250. Miss Budington, so excited she could hardly talk, said the money would pay for the furniture in their future home. They were married the

TIME'S UP!

imagined what quizmaster Bert Parks is like when not giving away those fabulous prizes?



Bert invariably is as overjoyed as if he had won the prize. He advises, "Don't be nervous. Pay attention to questions. Forget yourself and the audience. But above all, relax."



Bert's sprightly ad-libbing breaks up two Waves. He's been singer, announcer, comic.

Saturday following their lucky night.

Although they never expected to win, an Amityville, Long Island, statistician and his wife walked off with a cool \$5,000. They didn't have any plans as to how they would spend it, but admitted it was the most thrilling experience in their life.

Mr. and Mrs. E. G. Berlenger of Texas won \$3,100, when they Broke The Bank. This was about the beginning of December. Just before Christmas, the Berlengers received a prepaid express crate containing a little burro with a red ribbon around its neck and a card inscribed "from your Texas television public." Mrs. Berlenger said, "Breaking the Bank was

one thing, but breaking in a burro for our little daughter, three-and-a-half-year-old Nora, is something I'm not looking forward to."

A YOUNG engineer, at that time in the Coast Guard, won \$2,550. Lt. (j.g.) Robert Price won the prize during a trip to New York. Bert asked him, "In the movie, 'Sinbad, The Sailor,' two kinds of birds were used. One was an Eagle, what was the other?" Price said a Roc and collected the bank.

Anton Busch, 75, a retired Bronx, New York, fireman, was being wheeled into the operating room for a cataract removal on his eye when his wife and

daughter Broke the Bank for \$8,120.

Unable to work for twenty years, Mr. Busch had supported his wife on a monthly pension of \$118. In the last three years Mr. Busch had undergone two abdominal operations and expected another eye operation in a few months. He had not paid the doctor for the previous operations. Mr. Busch had small hope of meeting his debts. While Mr. Busch pondered these gloomy thoughts at the hospital, Mrs. Busch's daughter insisted that her mother accompany her to the "Break The Bank" program, in the hope that it would take their minds off their troubles. Much to their surprise they were selected (CONTINUED ON PAGE 64)



BY LEE LANE

No need for Movies and TV to
keep feudin', declares
far-sighted Gene Autry, expertly
qualified to explain how the two mediums
can go happily along together
with no conflict whatever

Put Those Pistols Down

"MOVIES are here to stay. So is TV. I believe they can exist together in what you might call wedded bliss, with mutual profits. I think when movie makers, distributors and exhibitors start figuring how to benefit from TV and work with it, rather than fight with it, the better off they will be."

You've probably heard this argument before, but pay heed to the above quote for it comes from a man who knows every branch of entertainment business. He's Gene Autry. He started in radio and records back in 1928. Then he added movies and became the top box-office Western star. After nearly four years with the Air Force in World War II, he resumed all these activities and then in 1950 he made a move that resulted in a reaction something like an atomic explosion. Gene started making films expressly for TV use. New pictures, timed to run 26½ minutes for half-hour time slots. You've never heard such wailing among the exhibitors who thought he was being unfair to the movie industry. They even claimed he was ruining his own box-office potential.

Gene Autry wasn't born in Texas and reared in Oklahoma for naught—he picked up the challenge. When exhibitors broke into print insinuating he was nothing more than a low-down varmint, he answered them. In fact, at his own expense he went back to Pittsburgh in October, 1950, to a convention of theatre owners and operators to explain his views and make a few predictions.

We've checked the record and find that Gene was 99 per cent right in those predictions when he said that the two fields of movies and TV can and would eventually go along happily together, that more and more top movie

stars would start working for TV as soon as their contracts permitted. (*You know they are!*)

Gene also predicted that TV would build new stars for movies. Well, Martin and Lewis came from TV and look at their picture success! Charlton Heston is a TV product. So is Rita Gam. So are Imogene Coca and Sid Caesar, who have been signed for movies. Donald O'Connor's movie career zoomed after he became a TV favorite on the Colgate Comedy Hour.

Gene Autry was the first top star to go into TV production, truly a pioneer, and now he's not only star of the highest-rated Western TV series, but producer of that series, owns the studio where they are made—the only studio built to date exclusively for TV film production. And through his Flying A Television Productions also makes the "Range Rider" series starring Jack Mahoney; produces "Death Valley Days," a new documentary series made for the 20 Mule Team Borax Company, and has pilot films completed on two other series which are still hush-hush. This, of course, is in addition to his continued radio series, his six-a-year-feature film contract for Columbia Pictures, his recordings for Columbia records, his personal appearances at theatres, rodeos, benefits and hospitals, his commercial tie-ups and his song writing. A man with nothing to do, but with it all, Gene is still the unhurried, unharried, easy-going, soft-spoken guy he was ten years ago. He even looks the same!

Let's get more of his views directly:

"I DON'T know why movie makers and theatre owners blame all their troubles on TV; there are lots of other factors, too. People now are more selective about the pictures they'll go to see. But big pictures, good pictures, clean up at the box-office. I feel there will always be big movies—shown in theatres. People like to 'get in the crowd.' Look at the World Series. It was broadcast and televised, but still people wanted to go. I went all the way from the Coast just to see two games; People feel the same way about movies and will go to the theatre to see a good show.

"Audiences also like Technicolor movies and go to see them. Producers are smart to step up the number of films in color. That means good box-office. I don't believe there will be color in TV for another five years. The equipment is not available and the public can't afford to junk the sets they have or put on expensive converters.

"Exhibitors point out the number of movie theatres that have had to close because of lack of business. Certainly this is true. But the exhibitors don't mention how many new drive-in theatres have opened that take up the slack.

"I like exhibitors. I've always tried to work with them. I visited them, made personal appearances, met them personally and felt they were my friends. But I think some of them may be shortsighted now in trying to fight TV, blame it for all their woes, instead of making it work for them. And I believe some of them could also work harder at promoting their wares to the public.

"I've found that Texas exhibitors have done a bang-up job on promotion. They make (CONTINUED ON PAGE 58)



Gene and Gail Davis making TV film. "Keep it simple, keep it moving, keep it close, make it fast," says Gene of TV.



Gene and Gail making film for theatres. In these Gene can be his "singing cowboy" self. Shorter TV films limit him.



At his San Fernando ranch with his wife and pal, Smiley Burnette. Gene was first top movie star to go into TV.

TOO GOOD TO COVER...

Your favorite Variety Stores combine fashion and fabric
to make these blouse discoveries exciting values
for now and the new season to come

By Marcia Moore

A PAIR of winners from NEWBERRY Stores. The smart little blouse is made of linen-like rayon, in a wide selection of pretty colors. Buttons on the shoulders are attractive color contrast for decoration only (*the blouse opens down the back*). Available in sizes 32-38, at a comfortable \$1.98.

The polished chambray skirt comes in sizes 24-28, and is priced at only \$3.98. The full cut, with its very generous supply of unpressed pleats, is a wonderful figure-flatterer. Waist-whittling plastic belt is white and comes with the skirt.

Prices subject to change.
For nearest store, write
to Dept. V.V., SCREENLAND
Magazine, 10 East 40th Street,
New York 16, N.Y.



**Six welcome
ways to perk up
wardrobes for Spring**



A rainbow of solid colors, checks, plaids and stripes, fit this vat-dyed, Sanforized Bermuda Shirt into your life. From GRANT'S, in sizes 32-40, at just \$1.69.

Cotton knit, off-the-shoulder sweater has set-in sleeves and is knit in novelty design with metallic touches forming yoke. \$1.29. H. L. GREEN.

Below: McCrory Stores have this tailored model of white shirting, pin-striped in blue, red, or brown. Available in sizes 32 to 38, at \$1.89.



McLELLAN STORES have this easy-to-care-for nylon blouse. Choose yours in white, pink, blue, or maize from sizes 32-38. Price \$1.98.



"Peggy Bates" nylon blouse is softly feminine with its tiered effect and becoming ruffle. In white, aqua, and pink, at G. C. MURPHY'S. \$3.98.



Screenland

Fashion feature

By Marcia Moore

This is a coat to live in.

Light in weight, rain

repellent and fully lined—

it's a real utility coat

MONICA LEWIS in a carefree mood wears this practical all-purpose coat and matching hat. The fabric, rayon worsted men's wear check, comes in gold, wine, brown and navy. The glittering buttons are of black jet. Coat and hat just \$15.95, at most G. C. MURPHY Stores, for sizes 10 to 18. Monica appears in "The Break-Up," a Howard Hughes Production starring Jean Simmons and Victor Mature.

For the location of the G. C. Murphy Company Store nearest you, write to Marcia Moore, SCREENLAND Magazine, 10 E. 40th St., N.Y.C.





Bausch and Lomb plastic and metal frame accents brow line. Madcaps profile hat.



Dress glasses by Bausch and Lomb are jewel-like and dainty. Madcaps floral hat.

GLASSES JOIN HATS
IN SMART NEW SHAPES
AND LOVELY NEW
COLORS AND DESIGNS
TO TELL A STORY OF
NEW BEAUTY

OUTLOOK FOR BEAUTY

BY ELIZABETH LAPHAM



Madcaps white capeskin bonnet has a fringed edge, fits snugly back on head to leave natural hairline frame face and dubonnet-colored Bausch and Lomb glasses.

Now that more than 60 percent of the female population of this country prefers to see clearly, instead of groping through life, glasses have become an enormously important ingredient in our national formula for beauty. We try to choose glasses as carefully as we choose our cosmetics so that they will play up our best features and be appropriate for the occasions for which they are worn. Not all of us, however, have caught on to the basic rules that make for glasses-wearing success. To illustrate these and give you the benefit of the point of view of a professional trained in the ways of young beauty, we photographed and interviewed Dot Mullane. Dot, you see, is a successful young model. It is her job to know what looks well and why. We asked her to select for us the kind of basic eyeglass wardrobe she would advise for a friend, and to choose hats that would also be becoming. In our photographs, you see her modelling the designs she chose. And here is her story of why she chose them.

"First of all," Dot explained, "I decided that there were three general types of activity in every girl's life that required a definite kind of cloth-

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SPIRT & COMPANY, Dept. SC, Waterbury, Conn.

THIN GIRLS

Doctors agree that you look your best, feel your best, act your best, when your weight is right. Are you normally healthy, but discouraged because you have failed to gain those extra pounds which mean the difference between a thin, scraggy appearance and natural, well-rounded loveliness? The cause may be due to lack of essential food elements which your daily diet should contain, such as Vitamins A & D, iron, iodine, riboflavin, thiamin, niacin or the new "Red Wonder Vitamin-B-12", recently described so dramatically in Reader's Digest. If this is the reason for your underweight, try Vimlets for ten days AT OUR EXPENSE. If you are not entirely satisfied return the unused portion and your money will be immediately refunded. We'll Pay The Postage (you save 40c) if you send \$3.00 NOW for your Desirable Weight Chart, the VIMLETS Fortified Diet, and box of 100 VIMLETS Tablets. You have nothing to lose and everything to gain. Equally effective for men and children.

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Robert Wagner

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ing, mood, and make-up. There, are those sturdy pursuits like active sports, housework, or just plain reading. Then there are the less casual aspects of office work, or informal dates. And finally, there's the fun business of full-fledged dress-up evenings."

"Starting with the first type," Dot went on, "it seemed to me that even in this utilitarian category, a girl would be wise to select glasses with an upturn at the outer edges, for the simple reason that the line of youth is an upward line. The ones I wear in the photograph have this upward tilt and a flattering bonus of color too. The frames are all-plastic so you can get them in shades to match your hair or choose dubonnet, the newest, as I did, for the pleasant pick-up it is to a complexion. The hat chosen to go with these is a bonnet shape, especially becoming because it can be worn well back on the head so that the natural hair line frames the face. It's made of white cape-skin, to tie in with all the fashion excitement about buttons, collars, cuffs and jackets of white capeskin for Spring.

"But what about your next choice—the glasses to wear with suits, afternoon dresses and such?" we asked. Dot Mul-lane had an answer to this in her selection of frames featuring a combination of plastic and metal in which the lower half of the design, delicately golden, adds formality and distinction. Dot couldn't understand quite why these should be so exceedingly becoming. We both discovered the reason—the winged flair of the upper part is patterned after Ingrid Bergman's brow contour—and who wouldn't look prettier wearing that beau-

tiful brow-line. The profile straw hat does nothing to detract from the smooth perfection of this line and even adds to it with an illusion of height.

"When it came to choosing a dressy pair of glasses for evening," Dot told us, "I just went ahead as though I were choosing any other accessory, and looked for something dainty and jewel-like that would 'do things' for me. Remembering what the Bausch and Lomb people (*who made all these glasses*) had told me about the way glasses increase the size of your eyes in proportion to your face, I decided to lean heavily on that beauty dividend. That's why the glasses I modelled in the formal photograph have delicate stranded gold to frame the eyes' own loveliness. The hat I liked best to go with these is really a half-hat, covered all over with pretty pink lilacs and just a touch of glitter. The Madcaps designer who dreamed up this confection (*and the others I've described*) has added a flesh colored veil, to be worn over the forehead as a softener. The hat designer feels very definitely about this subject of veils for eye-glass wearers and advocates them only in flesh tones, and only over the forehead. Otherwise they're taboo, and the only taboo that a girl who wears glasses has to watch out for.

"In fact," Dot added, "the main problem in selecting either glasses, or hats to go with them, is that you can't possibly take home all the dozens you'd like to. You see, the opticians have come to realize with the milliners that there is no more potent flatterer than color. Glasses nowadays, like hats, can be had in many shades, or dyed to your order." END

THE PSYCHIATRIST LOOKS AT HOLLYWOOD

[CONTINUED FROM PAGE 23]

familiar one: sudden great fame, sudden tremendous riches, and a sudden fall through bad investments, disagreement with his studios, and an inescapable trait of antagonizing friends and strangers alike.

It is no secret that a condition of his returning to the MGM fold, after a series of explosive incidents that rocked Hollywood and much more established stars back on their heels, was that he would place himself under the care of a psychiatrist. Rumor has it that Mario Lanza has agreed, and benefitted accordingly. He has not been the first star to do so: the list is a long one, and this writer, who has reported the movie scene for many years, remembers that Claudette Colbert, Dan Dailey, Lawrence Tierney, Bob Mitchum, Judy Garland, and a host of others, found much help in the field of mental medicine.

Is that the secret for greater health in Hollywood as a whole and the stars who make the wheels go round in particular? Recently it was announced that because of the good work that the famed Menninger Clinic had done for many of the top stars in Hollywood, the industry had invited Dr. Karl Menninger to open a branch in Hollywood. Apparently this

plan will be carried out early in 1953.

The stars have learned, fortunately, that there is nothing shameful in going to a psychiatrist. But what of the psychiatrists? Do they feel their help is needed more in Hollywood than perhaps in any town in the United States? Do they believe that conditions warrant a psychiatric control over the industry? Are the movie folk—because of the fast pace and the constant fight for survival—to be helped by this kind of medical attention?

The answers vary, and here are some of the opinions of outstanding practitioners in the field. Noted New York psychologist, Dr. Allan Fromme, author of the best-selling "The Psychologist Looks At Sex And Marriage," recently told this writer:

"It's not so much the pressure of Hollywood, or the quick rise of the players themselves, or the amassing of so much money, that is the cause of the mental disturbances we hear so much about. They are drawn to certain actions by a neurotic drive, and while they can satisfy part of it, they do not satisfy all of it. So there is always something missing—and not even success makes up for what they are trying to achieve."

Dr. Fromme is not the only psychologist, or psychiatrist, who believes that almost everyone in Hollywood abuses his emotions. Says Dr. Fromme, "An aura of artificiality hovers over everything they do, and it is such artificiality that leaves the deeper needs unsatisfied."

If the stars are afraid of tomorrow, look what Dr. Leo Roster has to say about false optimism. "Optimism is often a narcotic to deaden anxiety, and in the movies anxiety serves as a restraint on excessive elation, and as a kind of penance for extravagance of income, spending, conduct, all business operations."

Recently Hollywood had a stranger in its midst. She was Dr. Martha Gilbert, a renowned English psychiatrist. She stayed quite a few weeks in Hollywood, and discovered many things . . . that an unconscious need for anxiety existed in the movie colony. It was a twist, she thought, that many people are never really happy unless they're miserable.

Says Dr. Gilbert, "All actors are exhibitionists, and that is true of Hollywood, too. The limelight, the pat on the back, the studio's unexpected bonus, all this—to them—is food. Better than three meals a day, a vacation in the country, long periods of rest, the art of relaxation. Take away all these things—the applause, the rewards, the evidence of much popularity—and the stars would rather starve."

There is no question that the uncertainty, the feverish glamour and the fast pace of life in Hollywood has a killing effect on the stars—whether they are at the top, climbing, or falling down. There is nothing tangible anywhere in Hollywood but the contract you sign and the check you deposit in your bank. Everything else is illusory, imagined, cloaked in romance and fear.

The scenarios themselves are unreal. The actors work to make themselves people they are not, in order to bring reality to characters they portray. And everything depends on Luck. If the star is lucky, he captures the public fancy. Few stars can delude themselves they will keep the public interest for very long. Younger stars, such as Dale Robertson, state frankly they feel they have perhaps five to seven years of work before they are through.

It is true that the salaries are gigantic for youngsters who in other fields would earn no more than \$75 a week, but the huge salaries are less than they used to be, and cut nearly in half by income taxes. There is a better scale of living required, too, which makes it hard for the young star to put aside for the future.

Consider the effect on young minds of this apparent easy money now when they are young and eager to taste life. Consider the contrast between Janet Leigh, for example, and a stenographer. The stenographer who starts with a fine industrial concern and plans a career can look forward to steady work until she is 65—providing she learns certain tangible things about her business. She may make only \$50 to \$75 a week to start, but she makes it every week—plus bonuses and raises and vacation pay. She can wear last year's clothes and she does not have



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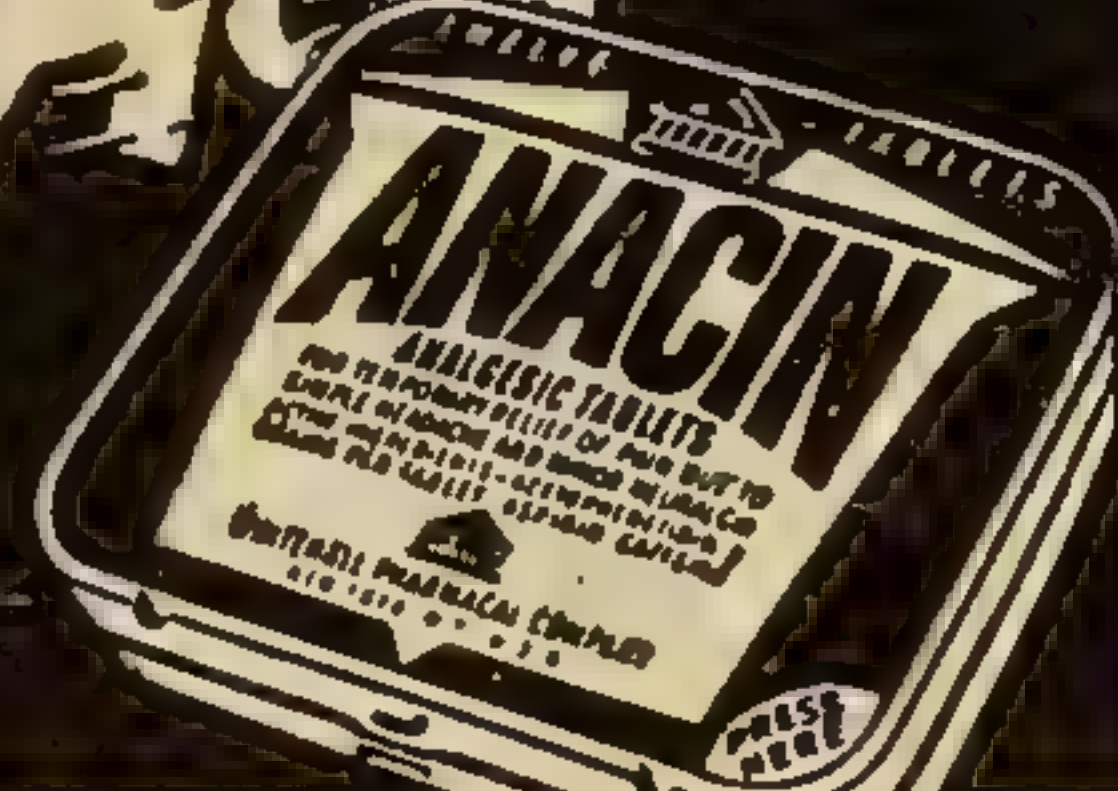
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fortune of some inner quality which
pleases the public, they have nothing
secure about their careers.

No man can serve two masters, and the
star who is using his movie career only
with the goal of future security rarely
gives his best performance to the studio.

In looking at Hollywood, the psychi-
atrist finds certain common frustrations.
There is the frustration over money:
getting enough to put something by for
the future.

There is the frustration which comes
to people who have no solid claim to
public attention. That is, they know they
are favored because they are beautiful,
or sexy, or young, but these are passing
things, and they cannot fail to realize
that if these superficial qualities were
lost, they would have nothing to offer
the movies.

There is a frustration to the more
thoughtful young star in the fact that
acting comes from within and while one
may learn tricks of the trade, one cannot
learn acting.

They take lessons—in foreign lan-
guages, in singing, in dancing, in sports
—but while these accomplishments may
give them more flexibility so that they
can fit many more types of roles, they do
not create a better actor or actress. The
secretary, on the other hand, who im-
proves herself by something allied to her
trade, can make herself more efficient,
more valuable to her employer. Can, in a
word, solidify her position with her
firm. The star cannot do this, no matter
how hard he works.

There is a frustration, too, in the fact
that the young star may be dropped at
any time. One very bad picture could do
it. And then what lies ahead? For the
girls, there may be marriage—but there
is always the gnawing suspicion that a
career was given up, and love and secur-
ity doesn't seem worth it.

To other stars, it is frightening to
realize that the young years—when other
people were getting in on the ground
floor of their careers and building for a
sure safe future—have been used for a
glamorous business which still may not
give them enough money to be able to sit
on their tails and live on income for the
rest of their lives.

Furthermore, there is plenty of drive
among the youngsters, and they do not
look forward to a life of inactivity,
whether they have made enough money
to retire or not. Nor is there anything
ahead for the retired star. How can
there be anything ahead, when the star
is already at the top of his profession?
Anything else must seem a comedown.
There are personal appearances, of
course. A star might write his memoirs.
Women go into dress design or interior
decorating, much of which comes down
to lending their names while someone
else does the work.

And there is television. But in the

field of television films, will the same
feverish dependence on luck and frustra-
tion for the actors develop? A well
known television producer thinks it will
not. The television audience is fickle,
but completely different from the audi-
ence which pays money to go to a movie
theatre.

A star, once loved, can go on almost
indefinitely. Beauty and youth have little
to do with public favor in either radio
or television . . . Jack Benny, Amos and
Andy, the Goldbergs, and a host of other
programs have run successfully for years,
transferred with even greater success to
television.

For one thing, television audiences
tend to contain older more stable minds.
Such people prefer to see older actors
and actresses, as a pure audience-identi-
fication. There is already an emphasis
on greater reality in the programs pre-
sented.

In only one way is television like Hol-
lywood: the leaders, the writers, the
producers are as harassed and as un-
certain of what they are doing as their
Hollywood counterparts. Still, television
like radio, is run much more commercial-
ly than the film studios, and there is a
certain stability which is patterned on
industry rather than the aesthetic pro-
fessions. Television acting, too, can be
learned in many ways which will serve
to lengthen the life and appeal of a star.

In commenting on the fact that few
television workers seem to consult psy-
chiatrists, one noted mental doctor said
bluntly that it's all a matter of fashion.

"It goes without saying that I feel many
many people need psychological and
mental help," he remarks, "but it is
equally possible for many, many people
to live satisfactory useful happy lives
without consulting a psychiatrist. So the
psychiatric help which seems so es-
sential to the Hollywood star is often a
matter of fashion . . . it is fashionable
to have a psychiatrist in Hollywood—it
is not fashionable to consult a psychiatrist
in television circles. It's as simple as
that."

Asked if he thought the film stars took
psychiatric treatment when it was not
needed, but purely in order to keep up
with the swim, he said, "Perhaps in
some cases that might be true. But I do
feel that the terrible frustrations and
unreality of life in Hollywood superim-
posed on the essential unreality of the
people who make a success in that town
is bound to make such help necessary.
Remember that in order to be a star, you
must be a fanciful emotional nature,
which understands and glories in un-
reality. Set such a nature against a pat-
tern of stability, and it may burn clearly
without wasting itself, but when it is
affected by other unrealities, it is all too
likely to be warped."

How can the stars, and the rest of the
people who make movies, stay happy and
healthy?

We posed that question to Dr. Fromme.
"One of the greatest difficulties a star
faces is the one of dumping all his eggs
in one basket," he smiled. "All too often
the stars neglect everything else in life
but the professional side of their lives."



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"Is that why so many marriages fail?" we asked.

But Dr. Fromme avoided that question. Instead he went on, "We all have many-faceted roles in life, and in order to succeed we should make use of them. This is especially important in the case of the Hollywood celebrity who has to fulfill the role of wife, or mother, or civic and community member, etc. They should be reminded that, as members of our society, they are duty-bound to fulfill all their roles to the best of their ability."

In this top psychologist's opinion, that could provide the balancing wheel in the sometimes uneven design for living of the stars. As to the question of how much do they need help—how sick are they—is Hollywood a town hovering between insanity and intelligence—the consensus is that, like any town in America and the people that live there, the pace is only as fast as you make it.

If it gets too fast—and it sometimes does in Hollywood—then the road to the Menninger Clinic and all practitioners of a mental form of medicine, is clear. **END**

WHY I DON'T LIKE DANGEROUS DATES

(CONTINUED FROM PAGE 25)

hair done, get made-up, and into your costume. It's always 6:30 or 7 p.m. before I start for home. Of course, I could leave right after 6, but I'd rather take my shower in my studio dressing-room—because there's more hot water there than there is at home!

Sometimes I meet Bob Wagner for a quiet dinner before going home. Bob is as busy with his career as I am with mine, so he understands my situation. We like to see as many movies as we can. We like to bowl, and swim. We talk and laugh up a storm. And he's so considerate in every way. He insists on following me home in his car when I drive after dark, for he worries about whether I'm safe.

Whenever I have a date with a boy for the first time I invite him to the house to meet my parents. We either have dinner at home or I ask a couple I know to double-date with us. I never go out alone with a boy on a first date. Saturday night is the only time I can really plan a date ahead, because I don't have to get up early on Sunday. But even then I don't have to go to a big party or a night club or anything fancy. Companionship is the important thing to me.

I've learned this about dates: *Be honest!* That's why I tell a boy on the first date that I'm not the type for mushy stuff. If I have to "pretend" to interest him, then he isn't going to be the companion I want. So I save us both a lot of strain by laying the cards on the table. I believe that if a girl is definite from the first date she'll have no trouble. She has to take a stand, establish her own reputation, and it'll protect her from then on. There are plenty of nice fellows who take out girls just for fun, and don't go in for heavy necking.

If you have to sneak out to meet a boy then that's a dangerous date and not for me. I want everything aboveboard. My folks always encouraged me to make my own decisions. At home, when I make a mistake, I take the blame. I've never had to be deceitful, and I've no desire to start. I know that my family and my friends would be happy if I fell in love—and they would trust my judgment. But until I can announce my engagement and get married within a few months I'm not even going to go steady.

Dates that might trip you into carrying

a torch are dangerous and foolish. I honestly don't think I'll fall into this kind of a trap, though. You don't carry a torch until you stoop over to pick it up. If someone attracts you, but you know your ideas clash, don't go out with him at all. Why does one boy have to be the only one in the world, after you've observed his behavior and it's evident he is on a different road? Why make yourself miserable? I believe you can tell before it's too late. He won't be irresistible once you admit he doesn't want to change to fit your own idea of a husband. If his faults annoy you, that's the warning sign! But remember, he has the right to lead his own life.

It's a temptation to put only your best side forward, but I resist this urge. If a boy is the right one, he won't vanish. He'll be there tomorrow. I have lots of faults. Ask Bob Wagner, or any boy I go out with, and they'll give you a list of my drawbacks. I confess I have 'em, and want to get rid of them—but, meanwhile, I'm just human.

I'm glad I am not impulsive about important things. Every time I've made a snap decision I've been wrong.

I'm not mapping out the future. I've never done that. I think it's silly to claim I must have a specific thing. It's so useless! We can't know what's ahead. We may discover we have ability we never suspected in our giddiest moments. However, I'm convinced we can decide deliberately to make the most of what each day is offering us. I can concentrate on what's right in front of me. If I do, then I can tackle the next step wholeheartedly. I've learned that you can't coast in any business if you want to be valuable to your employer. You have to be eager to acquire skills if you're going to be worth promotions. I'm not fooled by movie "fame." An actor or actress can be forgotten in a few months. In Hollywood you're exactly as good as your last picture.

Alibis don't interest any boss. I found this out when I was only 14 and 15 and worked during Christmas vacations at Newberry's and Penny's. It's the same in the movies. I'm paid to be completely prepared when I arrive on the set—and I must be on time. Now I know that growing up anywhere teaches us that no



Johnnie Ray and his wife, Marilyn, have ended it. He'll make a movie for 20th.

matter how much help we may get we still must click on our own. Either you do, or you don't, register. What an actress herself puts on the screen is the final thing for her. The Hollywood penalty is clear if you don't click. Drop out and don't annoy people who go to a show to be entertained! By signing my contract I agreed in writing to assume responsibilities for a definite length of time, so I can't fluff them off and just moon over a boy.

When I was in junior high I was crazy about Betty Hutton. I still consider her a terrific performer, but I'm much more impressed now that I realize how hard she's had to work to perfect her routines. I've learned from experience how many, many hours must be put in before that nonchalant air can seem so natural—even for a whirlwind.

It kept me hopping when I was teamed with Carleton Carpenter, who'd been on Broadway for several years. Dancing with Gene Kelly was the end, I gasped, and I started studying dancing like mad. When I was told I was to be the girl with Donald O'Connor in "I Love Melvin" only a concrete floor saved me from sinking through to China. My next picture will be "Give A Girl A Break," with the Champions, and I've been told I'll have three huge dance numbers, including one with Gower. When I got this news I said, "Who, me?" With Marge in the same picture? Something must be mixed-up, I assured myself for a while. But when you're ordered to go along with experts who've danced magnificently for years, life gets quite uncomplicated. You practice and practice and practice. When I was told to learn an entire dance se-

quence in one eight-hour stretch I said to Gower and the others on the set, "Look, fellas, how about my doing a song instead?" I remember two brief words: "Dance, Debbiel!" So I began trying to leap like a breeze as the music played. Each jump down onto the high heels I had to wear for my costume tore at my feet. It was agony.

I have learned so much since I came to MGM. Working with the artistic, intelligent people I've found in the movies has made me realize that the world is far more fascinating than I ever dreamed. Most of the people I work with are a lot older—in their thirties, forties and fifties. I can't be childish with them and win their respect. They've achieved so much, and yet they're so willing to help all of us who are starting out. I've not only had to learn how to dance, sing, and act, but how to improve my personality, too. I used to have a bad temper. I'd blow my stack at the drop of a hat. Now I recognize what others are up against, and allow for their individual habits as well as for my own. I still have room for improvement on this, but I'm better than I was. I lose my temper chiefly when I'm tired, after a very long day. Even now I sometimes take off my shoes and throw them.

Now I know what I've always believed is true. It's a waste of energy to knock yourself out when your real self isn't scoring at all. You can't please everybody, much as you wish you could. Just because you may be around people who make much more money than you do, don't go into debt. I budget what I earn. Someday, when I'm married, I hope I can have a living-room big enough for parties. Now, if a crowd comes over to our house on a Sunday afternoon, half of us have to sit on the floor.

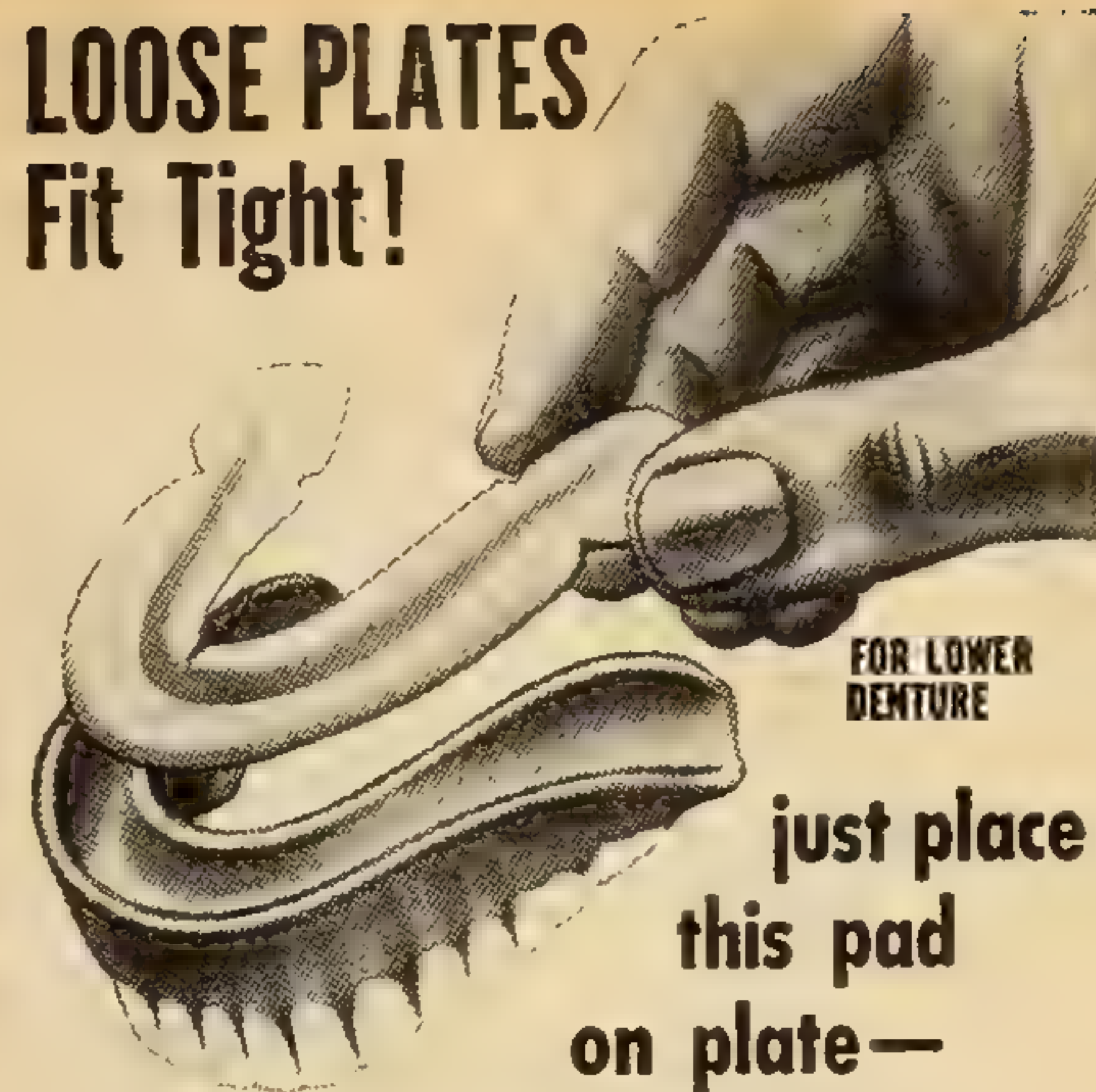
Among other things, I've learned not to run someone else's party, and that was a lesson I needed. I used to be so full of suggestions, and then when something would go wrong it was all blamed on me. I find you have more fun if you let others handle their own duties. Now I just sit and enjoy myself.

When I was in high school dates meant nothing to me and I hated to get dressed up. I was gone on sports. Going out with a boy once a month suited me fine. Now I realize how different I was from most teen-agers, who thought life was gruesome if they didn't have a date every night. But today I love to dress up for a special date and I'm crazy about clothes. Helen Rose, MGM's dreamy designer, has been wonderful to me. She lets me take home sketches so that mother can copy them. Mother makes all my personal clothes.

Looking back, I realize how green I was when I started in this business. I'll never forget the first time I was taken to La Rue for dinner. It was so elegant I was scared to death. Like any average girl, who had never been in such a place, I was floored when I saw all the forks and knives and spoons and had to watch the hostess to know which ones to use. But a little experience puts you at your ease. And, what's more, teaches you how to avoid dangerous dates!

END

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Tony Curtis



"Come into my arms. We will fly to Paris," begs French maid of *Bob Bean-blossom*.



"You forget I have a girl," reminds victim, Bob Cummings, on "My Hero" show.

fire in the kitchen!

Sexy slapstick is popular
formula for laughs on TV shows



But Marie (*Mari Aldon*) turns him up on top of Old Smokie and kisses him madly.



Bursting in one scene, fiancée (Julie Bishop) declares, "I beg your pardon, but that's my hero you have in your arms . . . and his mustache you're wearing."

PUT THOSE PISTOLS DOWN!

[CONTINUED FROM PAGE 47]

people interested. They're also smart on another score—they don't have exorbitant admission prices. The *average* movie admission in the state of Texas is 36 cents!

"I have real proof of lack of interest in promotion: we had a contest which ran in two exhibitor trade magazines, Motion Picture Herald and Boxoffice, offering \$2,500 in prizes for the best promotion of any of my feature-length pictures and I am amazed that the exhibitors didn't seem interested, even for cash prizes.

"Surveys have shown that show business receipts have decreased in areas where there is no television as much or even more than in those areas where TV is now in existence. Several theatres in large cities have tried TV advertising on an experimental basis, checked their customers as they entered the theatres and learned that TV advertising had brought in the patrons, not kept them away! And just see how RKO sold their re-issue of 'King Kong' with TV ads.

"I believe that a new picture, if it is a good picture, will always bring business to a theatre if properly advertised and promoted, and that the more publicity a star receives, provided it is good publicity, whether on TV, radio or personal appearances, the greater his drawing power will be at the box-office.

"I always try to encourage people's going to theatres. At the end of my radio and TV shows we have an announcement, 'Have you been to the movie, lately?' I don't feel that in any sense I've been a 'traitor' or enemy to exhibitors. I still make feature-length movies—recent ones are 'Pack Train' and 'Gold Town Ghost Riders'—and I'm not about to cut off that field, am I?"

We were sitting in Gene's handsome office while we discussed this conflict—or lack of conflict—between TV and movies. That office, upstairs over his spanking new TV film studio, is a delightful spot with wonderful heavy Western fabrics covering some chairs, leather on others. Three walls are paneled in fine light wood with superb patina, a fourth has a mammoth photo-mural of a scene from one of Gene's pictures, with mountains fading into the background. The room smacks of the Old West with all modern comforts.

Naturally, Gene cannot handle all his wide interests single-handed. He has a staff of about 25, including two producers and four directors who work exclusively on his TV films.

"Back in 1950, Armand Shaefer, the man who has been producing my motion pictures since I first came to Hollywood, Mitchell J. Hamilburg, my friend and business associate since 1935, and I got together and decided it was foolish to fight something as strong as this new TV medium gave evidence of being. So we

(CONTINUED ON PAGE 60)



Style No. 911
9-17 12⁹⁸
10-20
40-48 13.98
20½-28½



Style No. 902
9-17 10⁹⁸
10-20
40-48 11.98
20½-28½



Style No. 900
9-17 14⁹⁸
10-20
40-48 15.98
20½-28½

Style No. 911—Dots and stripes get-together to make a striking new suit. Straight from Paris this combination of two wonderful prints that add up to beaucoup style and subtract beaucoup pounds. An absolute dream to wear anywhere in rayon menswear suiting. Navy, gray, fuchsia, tan.

Style No. 902 — Bright Eyes. A dress as young as you feel and want to look from its daisy-fresh pique collar, pert bow on past the button-bright midriff that makes you seem sizes smaller to its long-lined, hip-hugging skirt. Rayon menswear suiting in navy, gray, beige or aqua.



Style No. 906
9-17 12⁹⁸
10-20
40-48 13.98
20½-28½

Style No. 906—
"Captain of the Guard" and as sleek a suit as you could hope to find for Spring. Cheers for the soutache-braid that scrolls down the front and sleeves of the curve-cuddling jacket with its pert collar and pocket tabs. And huzzahs for the straight-lined skirt that knows its way around. Rayon menswear suiting, navy and white, brown and beige.

Style No. 900 — Our Lady Bouffante of beautiful rayon faille. Its petal-pretty jacket unbuttons to reveal a dainty scalloped neckline in a flirt of a dress that points up your trim, tiny-waisted figure and a full-blown skirt. Pink, navy, powder blue, beige.

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CITY _____ STATE _____
DEPT. 50-03

joined it. We formed Flying A TV Pictures and started production. We've certainly learned a lot since then," says Gene.

Since then they have completed 52 half-hour Westerns, starring Gene, and are now well into the second series of 52 more. Flying A has produced 52 half-hour "Range Rider" shows and is starting the second round, and now is working on a series of 13 in the "Death Valley Days" stories.

On all of these they spend more than the usual amount of money for location work, far away from the studio, to get interesting—and new—backgrounds. They find this pays off because the viewer is not stupid and does recognize the same old spots. About two-thirds of each picture is shot outdoors on location, only one-third in interiors on the sound stage.

"We've learned, too, not to waste film on long shots which aren't good for TV. After we establish a locale we move in and stay close to the subject. A medium shot is better than a long shot and a close shot is best," Gene continued.

"We've found that it is bad to have dead silence on the screen at any time. People carry over the listening habits instilled through radio to their viewing habits. They want to hear as well as see. Consequently, when dialogue, songs or sound effects are not in evidence, we supply background music to fill in the voids.

"But I've also learned to cut down on my singing. Of course, I won't abandon what has become my trademark as a 'singing cowboy,' but in our first TV film, 'Gold Dust Charlie' I sang four songs. That was at least two too many for a 26 minute film. Now I sing one song per film, maybe two if they can be worked in without slowing the action. But in Westerns the accent is on action and it must be kept moving. A static scene loses you your audience interest.

"Because our pictures play primarily to a children's audience, we keep violence down as much as possible. There has to be a certain amount of gun play and fighting in every Western, naturally, but there need not be excessive killing or bloodshed.

"In all our pictures we have a clear definition between right and wrong. The hero is 'pure as the driven snow.' He gives advice to our youthful audience, either directly or indirectly, on tolerance, health, helping the underdog—even to drink milk. We can't eliminate all violence or there would be no story, but I feel proud that the Gene Autry and 'Range Rider' series can contribute something constructive to kids.

"TV production calls for even more careful planning than that in movie production because our budgets are even more limited by being geared to as yet a not-too-wide market. There are now approximately 63 markets—or areas, there are more stations, of course. When there are 1,000 or 1,500 area markets—and there will be—a great deal more film will be required and budgets also can be increased.

"We've learned that we can solve many of our problems right in the beginning with the preparation of the story. In our

first TV films we tried to tell too much story. Now we use simple, straight-line stories with a minimum of counter-plot, with accent on character and characterizations. After all, we have only 26 minutes in which to wrap up our story, not the 60-plus minutes allotted to the average movie.

"We plan carefully, but do not bind ourselves so that spontaneity and improvisations are tossed out the window. Everyone concerned contributes; actors have to come to the set knowing their lines. We can't afford endless rehearsals or retakes on the set.

"You might say that TV film production for our line of Westerns boils down to this: Keep it simple, keep it moving, keep it close and make it fast.

"Ultimately, we plan that we can re-issue these TV films after two years. For one thing, the younger audience likes seeing them again. For another, in that time we'll have picked up new kids growing up.

"I think that eventually the major studios will make the big, long, expensive films for theatre distribution and that smaller companies—or possibly subsidiaries of the major studios—will make the shorter half hour films for TV. I don't see any conflict. At one time everyone thought radio would kill movies. It didn't. Neither will TV. Movies and TV will work out their problems and will eventually be of mutual benefit to each other. I'm in the business both ways. But I'm not worried about the outcome." END

JEANNE CRAIN'S GLAMOUR FORMULA

[CONTINUED FROM PAGE 34]

the number. A special trick that she has learned which will keep you from getting weary and breathless is to exercise to the count of three, breathing in through your nose and exhaling with a sigh, through your mouth. If you combine this with your exercising, you will find yourself still daisy-fresh even after doing 10.

JEANNE CRAIN'S MAGIC FOUR-DAY DIET AS SUPERVISED BY FAMED HEALTH EXPERT, TERRY HUNT

This is a four day diet on which the average person loses four pounds, but before beginning any diet always consult your physician.

These meals should be taken at the same time each day as nearly as possible. A colonic when first starting the four day diet is very effective and helpful. A large

dose of mineral oil can be taken occasionally. Do not rearrange food combinations or substitute any food for another. Use little salt. Use no pepper, catsup, sugar or cream.

FIRST DAY

Breakfast: Same every morning. On arising have a large glass of warm water with the juice of one lemon. Later, black coffee and a large glass of grapefruit juice. On retiring, one small glass of grapefruit or tomato juice.

Lunch: Broiled steak trimmed, and raw salad of lettuce, tomatoes, chicory, and celery, and one raw apple.

Dinner: Two soft or hard boiled eggs, string beans (medium portion) and one half grapefruit.

SECOND DAY

Lunch: One trimmed broiled lamb chop, one half head lettuce, and one glass



The surprise wedding announcement of the year is the news that Mrs. Betty Wynn, ex-wife of Keenan, will marry Dan Dailey as soon as her divorce becomes final.

tomato juice (large).

Dinner: Medium portion of spinach, string beans and cauliflower, and warm stewed apples.

THIRD DAY

Lunch: Salad of lettuce, tomatoes, chicory, and celery or watercress, medium slice of roast beef (cold) and one raw apple.

Dinner: Medium portion of broiled chicken, stewed canned tomatoes, and a large glass of prune juice.

FOURTH DAY

Lunch: Two eggs (scrambled in heated pan without butter) string beans, heated tomato juice.

Dinner: Broiled steak, one half head lettuce, pineapple (fresh or canned).

Jeanne feels that your mental diet is every bit as important as your physical one and so she has become an avid reader. Her taste runs the gamut, but her favorite book is the works of Sandro Botticelli.

Hobbies are important, too, for they contribute to relaxation. When her younger children are napping (the two older boys go to nursery school) Jeanne makes use of the time to indulge in her favorite hobby of painting. She has a brand new studio five hundred feet above her hillside home and there she dabbles away to her heart's content. She's currently working on an oil portrait of hubby Paul Brinkman.

On the glamour side, a hairbrush is

Jeanne's best friend. It's the surest way to have silkened tresses. Jeanne has a new shade of hair, by the way, burnt gold. She thinks a change in hair color gives a girl a morale boost. Jeanne has let her hair grow a little longer, too. "It was easy to keep neat when I had it cut short," she says, "but I'm the type who likes to wear it in a different style every few days and with it that close-cropped you can't."

Jeanne believes every woman should use some make-up, especially at night. She prefers a light pancake base. Since her eyelashes are so thick, she doesn't outline both lids to achieve the dramatic doe-eye look. Instead she uses a brown eyebrow pencil at the outside of the eye and draws an upward tilt. It adds to eye glamour and provides a more provocative look.

Since Jeanne is stepping out more these days her clothes also have undergone a change. She always considered the black velvet suit with the prim white collar and cuffs just right, but now with her glamour upsurge, she breathes new life into the ensemble by adding a shocking pink bow scarf.

"Glamour is within the reach of every woman if she is willing to work for it," says Jeanne. Aptly, 20th Century-Fox has taken notice of the new Jeanne Crain with the burnt gold hair, vivacious spirit and torrid cheesecake and has cast her in a flicker called, "The Form Divine." It couldn't happen to a more appropriate subject.

END

YOU NEED A VACATION FROM MARRIAGE

[CONTINUED FROM PAGE 36]

round of habitual domesticity. Get away from the house, from meals at regular times, get away briefly from the children, if it is only for a weekend."

Anne thinks that constant change of pace in your life is important. "Only," she warns, "you have to use imagination!"

"When I was a little girl I went to Summer camp and after a few weeks we were all bored and irritated with the regimentation and the rigid routine. Then the most wonderful thing happened—we had a 'do it backwards day!' We wore our clothes backwards. We had dinner at breakfast time and started it with dessert. We used all our ingenuity to find ways to do things backwards all day long and we wound up having cereal and eggs at dinner time and having morning prayers before we went to bed. We thought we had never had so much fun in our lives and after that the routine didn't seem so bad.

"That sort of didoes may not be practical in a well run household, but you can certainly add to the gaiety of life by changing the way you do lots of things. I get just as tired as any other woman does of planning those everlasting three meals a day and when I do I dip into my collection of foreign cook books and look for the most outlandish recipe I can

find—preferably one with lots of ingredients I've never even heard of before. Win or lose, that's what I have for dinner. Sometimes it's horrible but more often it turns out to be exotic and delicious. But whatever happens, it's different—and fun.

"You can vary the order of serving a meal. I sometimes change things around by having fruit and cheese for the first course and serving salad at the end, instead of dessert. Or I eat breakfast out of doors on a May morning. But the most fun, I think, is to have a real picnic in the attic on a rainy day."

Anne thinks a lot of girls are in too much of a hurry to have fun at all. "We get into drab routines without realizing it. We rush to the hairdresser, perhaps once a week, have our hair and nails done and rush away again to the next appointment. We don't enjoy it.

"Every now and then a girl should have a 'spoil myself day'. Maybe she can devote only a couple of hours to it but she can surely find time to lock herself in the bathroom and luxuriate. Get a lot of bath oils and scents and powders and use them. Brush your hair a hundred strokes and experiment with new hairdos. Give yourself a facial, take your time over doing your nails and try out some new shades of polish on them.

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"But if you're married—don't forget that your husband probably needs some time to be by himself and do what he wants to do, too. Don't, for heaven's sake, go into a pout if he wants to shut himself up for a time and read mystery stories or tie fishing flies or take an alarm clock apart or indulge in some other masculine quirk. Give the man his privacy. He'll be your adoring slave."

Anne thinks it is wonderfully stimulating and lots of fun to change your looks now and then, too. She exults, "When I changed the color of my hair recently it gave me as much of a lift as if I had suddenly acquired ten thousand new hats! I had wanted to do it for such a long time and when I finally did I felt as if I had an entirely new—and slightly gay and dizzy—personality."

"Everyone should do it. With the new color processes it's easy and absolutely safe and it's such a romp. Another thing that's fun, is a spray you can get now to color one strand of your hair to go with your dress for a party. That's a silly, of course, but it is a sort of conversational piece and somehow it makes you feel a little daring. It's good for any woman to feel a bit daring now and then—and it's becoming to her, too. It gives her zing!"

Anne certainly has "zing" herself these days. She has always been a vivacious and fascinating girl, but lately she seems to have taken on a new verve, a sort of sheen which has made her glamour even more emphatic. Her recipes for "zing" seem to work.

She is impatient with women who have no daring or imagination about their clothes. "Lots of women are stupid about it," she says, flatly. "It enrages me to hear a girl say that she 'can't wear' a certain color or style when she hasn't even tried. Usually some saleswoman has told her that and she has never had the backbone to experiment for herself. Someone told me once, 'Of course you can't wear orange!' I had never thought of it before but that did it. I got myself the brightest orange colored frock I could find and it was spectacularly becoming. I have had at least one thing in an intense orange shade in my wardrobe ever since and it is one of the most satisfying shades I ever wear."

"You mustn't be a sheep about clothes. If you've always thought you were the 'fluffy, pastel type,' for goodness' sake snap out of it. Go and try on the sleekest, starkest, most severe black outfit you can find. Try on something else in vivid, sophisticated shades and lines. You may find a whole new 'you' while you are about it. You'll get a tremendous lift from wearing something different from anything you've ever had before."

"The only thing any girl needs to ask herself when she selects clothes is 'Do I like it? Am I happy with it?' Never, never weigh yourself down with that dull, tired old question, 'Is this what

"they" are wearing?' Nothing could matter less."

"I was invited to a swanky Hollywood party not long ago and on a sudden impulse I hunted up a dress I had had a long time but had never worn. It is a rather clinging, draped sort of gown, Indian in feeling, with a sari arrangement which goes over my hair. It was a sensation! Nearly every other woman there was wearing the sort of evening dress you see everywhere now—strapless top, full, wide, fluffy skirt—and my slinky outfit was socko. I've never had more compliments in my life and I had a wonderful time."

Anne has dozens of ideas for changing routines, giving yourself a change of pace and a mental jolt. Change the furniture around, buy a controversial book, give a novel kind of party, go for a roller coaster ride, visit the dog pound and bring home a wiggly puppy.

"Changing the furniture around is a lot of fun," she declares. "Use a mental eggbeater and shove everything into new positions, no matter how impossible or fantastic they seem at first. You may like it and if you don't you can always put it back again. It's grand exercise!"

"Get some new colors around you now and then if it's only by re-covering a couple of cushions or buying new lamp shades. Change the positions of all the lights and don't be afraid to be dramatic

about it, either. You can change the entire picture a room makes at night by altering the way the light falls."

"Small parties are more fun than big ones if you use some imagination. I have fun sometimes learning energetic new dances. You can get special records of South American dance music or some other exotic thing with printed directions for doing the dance. It's a romp to try these things out and the trickier the dance, the more laughs you get—and the more exercise."

"A costume party is fun if the idea isn't so elaborate that your guests have to go to a lot of trouble renting or making costumes. A simple idea designed for laughs is best—such as a come-as-you-are party or come-as-something-you're-glad-you're-not."

"The important thing to remember about keeping a fresh point of view and making yourself an exciting personality is to avoid sameness in everything—small things as well as big ones. You don't have to take a trip around the world to have variety in your life. If you just watch yourself and avoid falling into drab habits, you'll be all right. Life will be fun."

Anne believes what she says. Not long ago she caused a little flurry and some slight tut-tutting in Hollywood by smoking a little cigar in public.

"So what?" smiled Anne, imperturbably. "At least, it's different!" **END**

MY LOVE FOR LINDA DARNELL

[CONTINUED FROM PAGE 42]

dad and mother divorced in New York when I was a baby and it has always been just Mom, my brother and me. We traveled across country, Mom working—me, doing odd jobs while I went through and on to college and into the service. But now, there was nothing much to say. I was in a dream—kissing Linda Darnell. I couldn't believe it.

Talk about fiction—here was real life, and Linda and I were sent to the island, tropical and romantic as all get out. I never thought of Linda being a few years older—perhaps because she never made me feel younger. She was different from any girl I had ever met—not giggly or moody or self-conscious or spoiled like some of the younger girls I've known. With her came a great friendship with its correlative virtues of thoughtfulness, tolerance, understanding, mutual admiration. During our long talks—lying there on the warm sands of the beach at Jamaica, we discovered a great similarity of tastes. She never laughed at my ideas, but for hours, we'd discuss my philosophy. Rather than being bored, she encouraged me. She strengthened my self-confidence a hundred percent by believing in my ambitions and ideals and beliefs.

Besides our mutual enthusiasm for our work on the picture, I found her very unselfish. She was always doing little things for others. She was without guile

and she never said unkind things. She was perfection.

One of the picture's crew said to me, "Tab, better take it easy." "What about?" I asked. He shook his head knowingly, "Well, Darnell is a woman with experience and you're only a kid." I was ready to tear his head off—until he explained that his remark was complimentary and he was only trying to head me off from a busted heart in the future.

Linda was just a little kid of fourteen when she first became a star in pictures. I found myself wanting to protect her from all of the disappointments she had ever experienced. Like the time she was twelve, and Hollywood sent her back to Texas to grow up more. Even now, I could suffer her humiliation to face the kids at school who teased, "So Hollywood didn't want you!" When we were swimming, naturally, I protected her—when the waves were high—and she let me—smiling her appreciation.

"How are you, Honey?" she'd always greet me—and I'd kiss her on the cheek. I still do. And when we played a love scene—I found myself wishing the director would never call "Cut."

Our most beautiful scene in the picture was taken at sunset. We were lying on the sand together. She was in my arms. I stirred to look over at her. My foot ran up her leg slightly and she

(CONTINUED ON PAGE 64)

SMALL BUST Problems Corrected — NO PADS

How Bra Designers Perfected New "Natural Action" Molding

Revolutionary new design shapes small bust into attractive, fuller, more rounded bustline instantly

By JOAN HALLIWELL

NEW YORK, N. Y.—The most encouraging news for the 1 woman in 3 whom nature endowed with a small bosom has just been revealed by 2 prominent Bra Fashion Designers here. After years of research among the medical profession and physical culture authorities, they have perfected an amazing new bra design.

Already it has proven to do more for the small-bust woman than any bra your reporter has ever seen. Almost like magic, by an entirely new principle, it molds the flat, small or sagging bust into fuller, more alluring lines—naturally, without embarrassing, artificial build-up of any kind.

The story behind this discovery is an exciting chapter in the annals of human progress. In their research among all types of stores, these Bra Design Experts found an almost total lack of proper design for naturally improving small-bustline problems. Clearly, the small-bust woman's real needs were neglected. But, why? They checked with bra manufacturers who frankly admitted they were neglecting small-bust women because they were only a limited market. With the high cost of production and materials, many found it more profitable to concentrate on bra styles for the much larger market of average bra women.

Instead of natural bosom flattery, small-bust women had to be content with unromantic padded bras or with artificial inserts which frequently caused embarrassment by shifting around.

ORDINARY BRAS FOUND DO LITTLE FOR SMALL BUST

At first the Experts considered the idea of taking one of the better bras already on the market and improving it. But that was not thorough enough. An entirely new type of bust molding design was needed. So they decided to tackle the problem at its very source in order to learn its cause and cure.

They consulted medical specialists with the widest range of experience in handling anatomical problems. Physical culturists were called in—men and women who commanded high fees for their skill in building beautiful bodies and overcoming defects. These authorities opened up their case history files. They produced actual photographs of women with every usual small-bust problem. X-rays were studies in the laboratory, to determine what part bone, muscle and tissue structure might play.

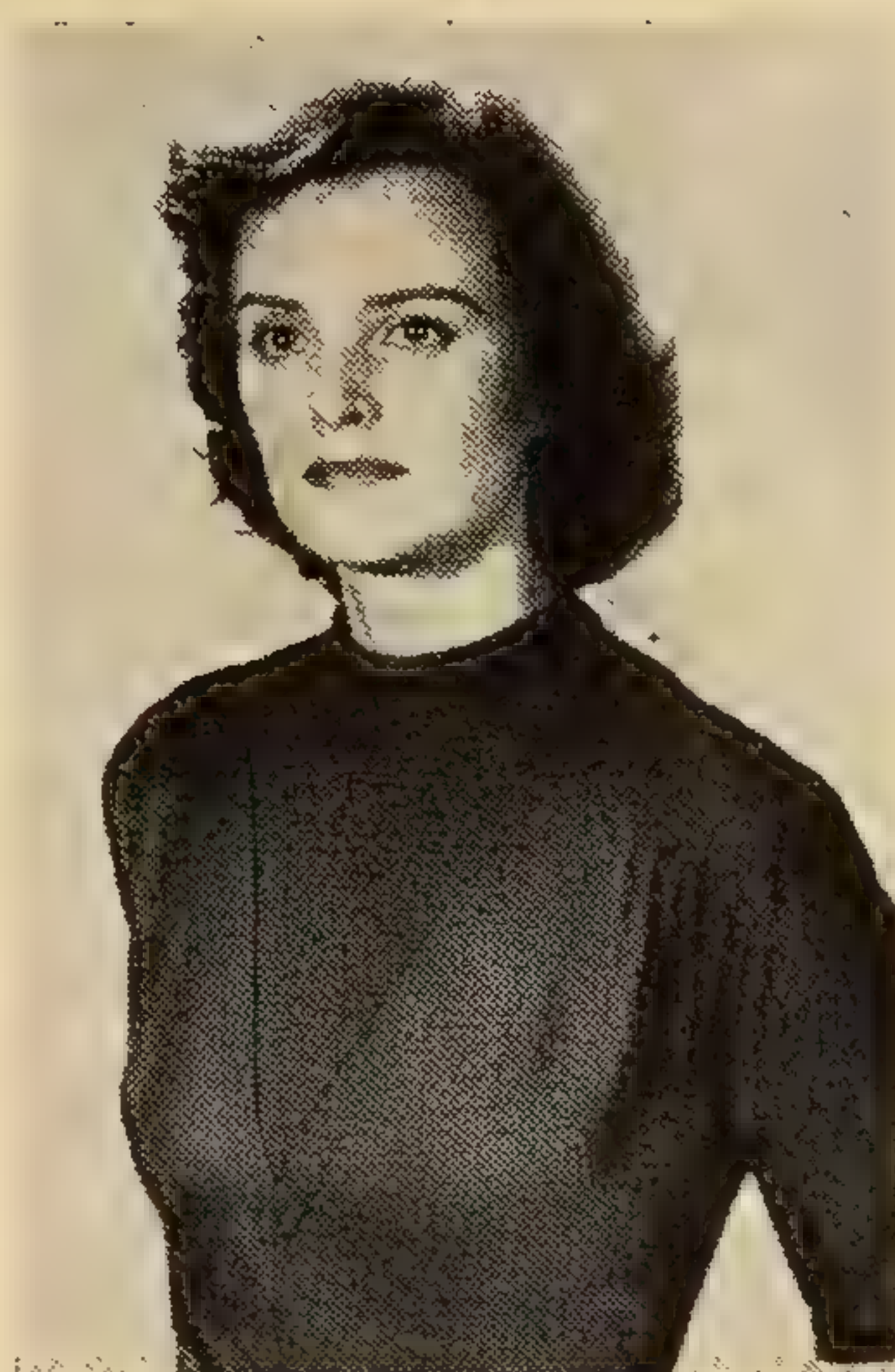
CAUSES OF SMALL BUST STUDIED

As all these specialists pooled their knowledge, a general pattern came into focus. At the base of all small-bust problems was generally one or more of several recurrent factors. Frequently the flat, small bust was part of a picture of general underweight due to poor diet or to various glandular disturbances. Years of inadequate exercise and poor posture were other causes in some cases. Sagging small busts were caused by tired or lazy muscle tissue of the chest and breast. This permits the small bust to sag and lose every last bit of its charm.

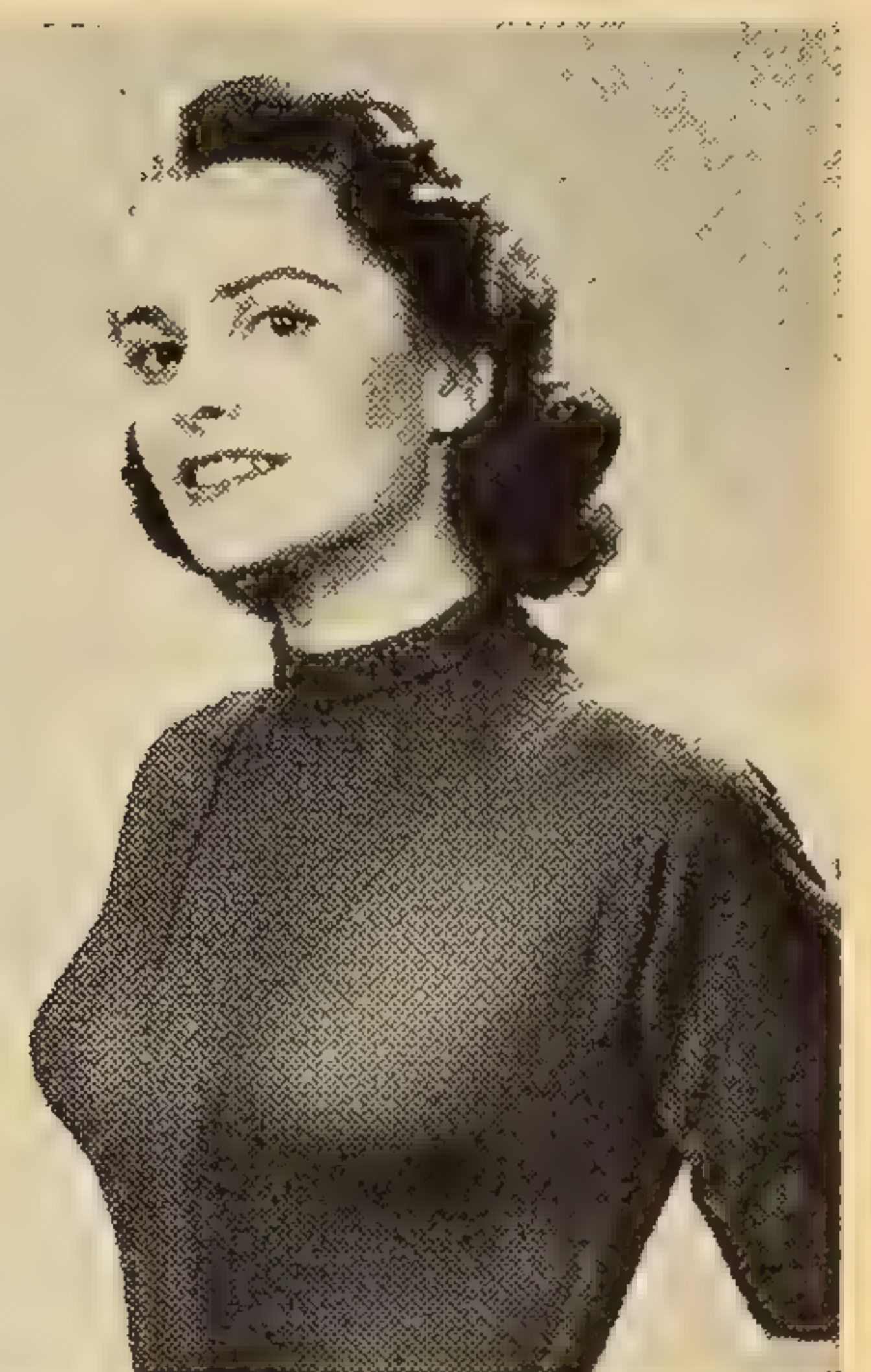
Prove to Yourself Today How the Amazing New Inner "Natural Action" Design Molds a Fuller, Rounder Bustline Naturally, Without Padding of Artificial Cups



To the experts' trained eyes, their research pointed inevitably to an entirely new principle in bustline molding—an innercup design so amazingly



BEFORE she wore the "Tru Form" "Natural Action" Bra, she was flat, unshapely and shy.



AFTER she wore the "Tru Form" "Natural Action" Bra, her attractive bustline gave her poise, confidence.

simple that you can prove its wonderful effectiveness to yourself in front of your own mirror . . . right now! Firmly cup either breast in your hands. Then, by flexing your fingers, lift, gather together and mold your bosom into the fuller, well-rounded shape you desire.

Notice how much better you look and feel instantly. This is a demonstration of the glorious "natural action" molding principle built inside the cups of this new-type bra—only this design does it better, easier, smoother and more naturally. It corrects those flat or sagging muscle tissues of the breast with a gentle, flexible molding action.

NEW DESIGN COMPARED TO OLD BRAS ON ACTUAL WOMEN

Now these Bra Experts were ready to test their revolutionary new idea on actual women with every small-bust problem imaginable. They wanted to compare the "natural action" of the amazing new "Tru Form" Bra against every other small-bust bra on the market—both ready made in every price range and costly custom designs selling for \$10-\$25.

The fitting room was a beehive of activity as the "problem" women tried on bras while the fashion and medical experts carefully checked the effects of the various designs. A young woman whose flat bosom made her look awkward, unfeminine and self-conscious, adjusted a frilly, lacy bra which caught her eye. It was her size, fit her snugly . . . but did nothing to mold her bosom into the curves she so badly needed.

A woman in her early 30's, with a sagging small bust, donned size 34 in a padded bra. It improved her appearance somewhat, but had a decidedly artificial look even in clothes, and after some wear it would probably lose its shape.

Next a woman tried on a pair of loose build-up pads which were inserted in a bra. Here again the appearance was somewhat improved, but the loose padding was found to move around in some cases, causing artificial, embarrassing appearance.

To make matters worse, many of these padded, artificial build-up bras caused excessive perspiration. And how could any unnatural make-shift of rubber, cotton or plastic give you the glorious self-confidence every woman needs in "close-up" situations such as dancing . . . when you know, and others may know too, that the beauty is not your own?

What a difference when these same women wore the amazing new "Tru Form" Bra! Woman after woman tried it on. The experts were satisfied that the new molding design was flexible and adjustable enough to solve virtually every small, flat or sagging bustline problem in sizes 28 to 38. (One exception was noted: A rare case of an extremely flat figure with absolutely no bust development could not be helped.)

TRYING TO GAIN WEIGHT DOES NOT HELP SMALL BUST ENOUGH

All too often in the past, women whose bustline was not improved by standard

type bras went on diets to gain weight. In many cases they learned that the bust gained proportionately far less than the rest of the body.

NEW DESIGN HELPS SMALL-BUST WOMAN LOOK SHAPELY IN ALL CLOTHES

The experts questioned a cross-section of women as to what specific benefits they hoped to gain by correcting their small-bust problems. A slim girl of 26, embarrassed and shy because of her sagging, small bustline, said she wanted to wear figure-hugging sweaters, dresses, play-togs, etc., with complete "sweater girl" charm and confidence.

A woman with a good figure, except for almost flat bosom, knew that scientific molding would make her look just about right. A woman who was too thin said a fuller bustline would help make her appear more shapely overall. Underdeveloped, childlike appearance made one girl feel out of place with her crowd. Now she expected to "come out of her shell" and enjoy the glamorous social life, dancing, parties and romance which are every beautiful woman's birthright.

FIT, COMFORT AND BEAUTY INCLUDED IN THE NEW BRA

In designing the "Tru Form" Bra, the experts did not forget that you like your intimate apparel to be dainty, feminine and beautiful. No expense was spared to make it a bra which not only gives beauty, but is breathtaking beauty itself! And it is made of perfectly gorgeous quality fabric which washes and dries like a dream!

And fit—why, you've never had confident, natural comfort like this in any bra at any price! These are glorious natural contours about which you never have to be shy or embarrassed. No cotton padding to lose its shape, no artificial rubber build-ups to slip out of position! Easy to adjust shoulder straps and comfy elastic back closing and, of course, the revolutionary new "natural action" molding which does wonders for your bustline ENTIRELY WITH YOUR OWN NATURAL BOSOM!

Act NOW! Receive Home Course for Beautifying Small Bust—FREE!

To help your new bra look its best on you, learn exactly what to do for your personal small-bust appearance, whether your bust is flat, small or sagging. Step-by-step tested instructions by noted medical and fashion authorities. Includes priceless guidance in: Simple Illustrated Scientific Movements; What Specific Clothing Styles You Should Wear to Accentuate Your Bustline; Structure of the Bust Illustrated and How It Works; Figure Proportion Charts; Correct Bust Sizes for Your Height and Weight. And other inspiring methods of improving your small bustline. All yours FREE whether you keep bra or not—if you mail Coupon NOW!

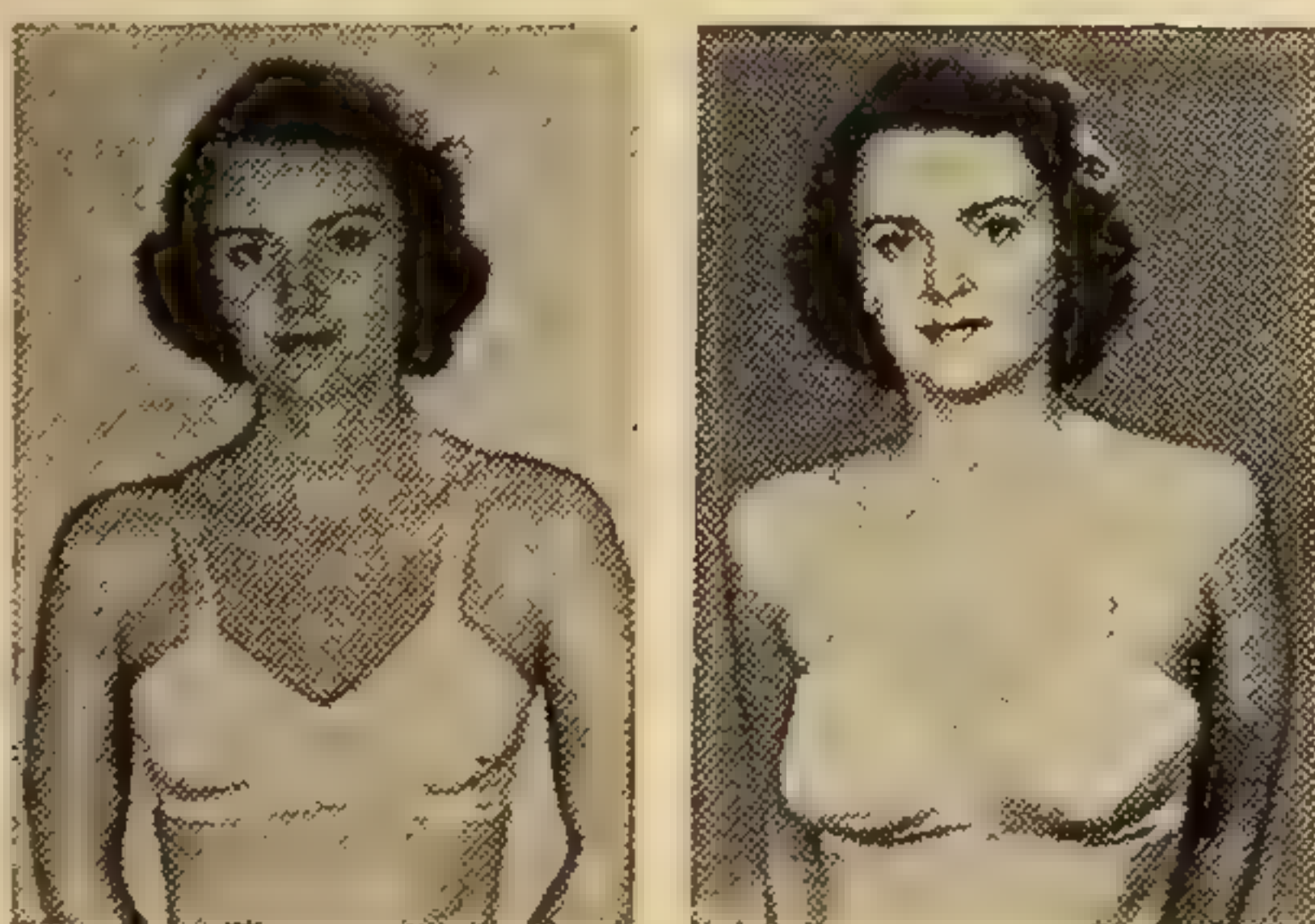
FREE-TRIAL—FREE-GIFT COUPON—Mail Today Without Money

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Rush me my specially designed "Tru Form" Bra for my individual figure. Mail in PLAIN WRAPPER along with my FREE-GIFT Course in Accentuating the Small Bust, mine to keep in either case! I will pay postman on delivery the low price plus postage. If after 10 days I am not completely satisfied, I will return merchandise for immediate refund. (Be sure to write in HOW MANY, SIZE and COLOR of styles you desire.)

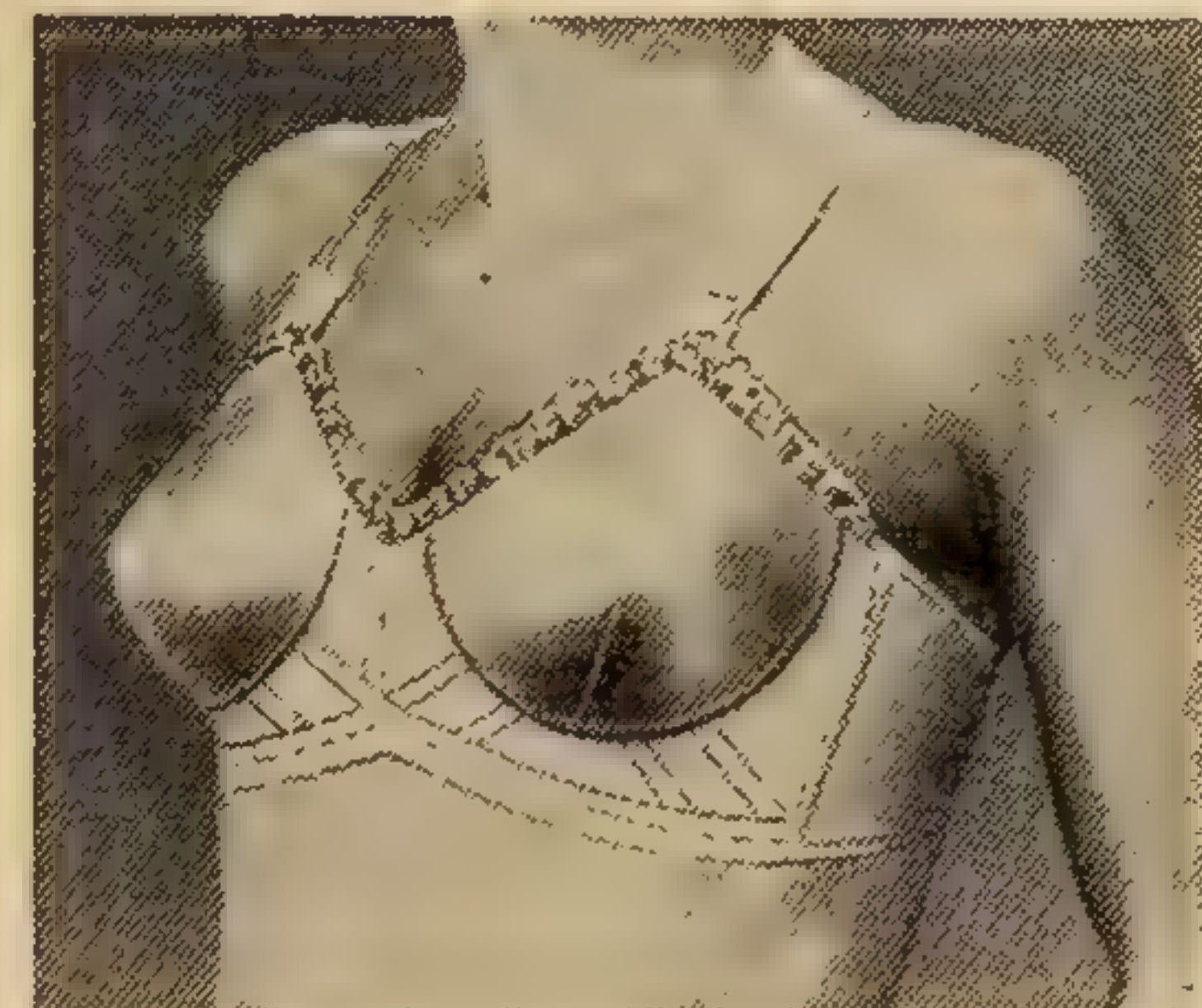
Style	Size	Color	How Many
X225 \$2.49			
X246 \$2.75			
X257 \$2.49			
X268 \$2.75			

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City, Zone, State
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Many ordinary bras do nothing to mold small, flat or sagging bosom into attractive well-rounded bustline. Many artificial cups and padded bras lose their shape, look and feel unnatural, unromantic.

Complete Line of "Tru Form" Bras to Fit and Flatter Your Individual Figure—All with "Natural Action" Inner Design: Sizes 28 to 38. Worth up to \$5 or More—Now at Get-Acquainted Low Prices! In Nude, White, Blue, Black.



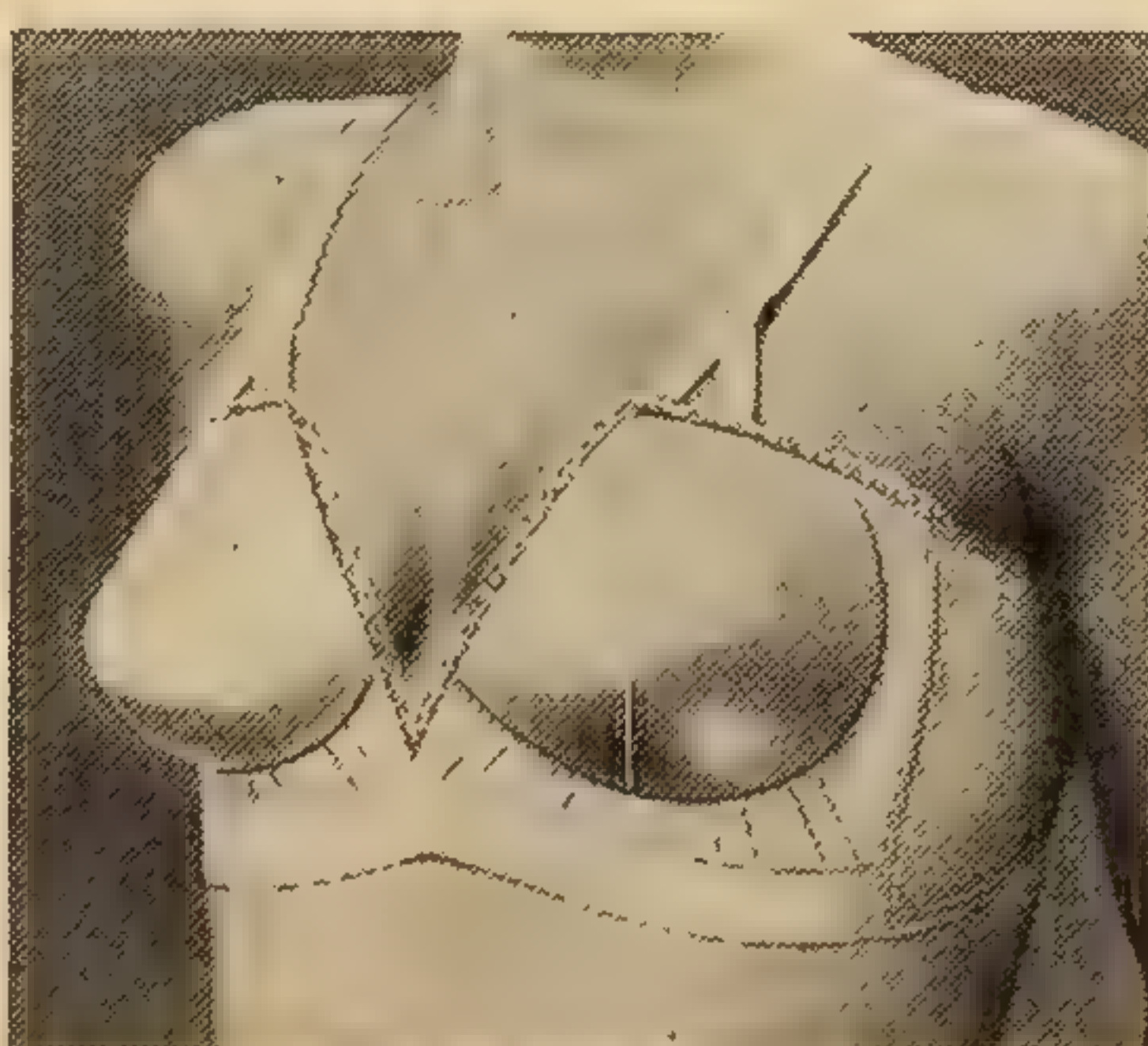
Style X225. Regular Bandeau. Does wonders for small bust in all clothes. Firm elastic back closing. Easy to adjust shoulder straps. Only \$2.49.



Style X268. Parisienne Bra. This black lacy bra adds a smart'n'saucy, frankly "come hither" appeal. Adjustable straps. Black only. Now only \$2.75.



Style X246. Strapless Bandeaux for alluring bustline in off-shoulder dresses, blouses, bathing suits. Also, gentle, covered and lined bone supports hold bra securely in place. Only \$2.75.



Style X257. Plunging Neckline. Gives you attractive curves for low cut dresses, blouses, gowns. Adjustable shoulder straps. Only \$2.49.

turned and kissed me. Then there was a love scene on the raft. It was wonderful, but that part of the picture was censored and left on the cutting room floor.

Those long weeks in the lagoon of the south seas—we would work and then there'd be hours spent in rapt absorption in conversation. I loved to see the delicate outlines of her beautiful face when she talked softly. It seemed I could listen to her voice, against the splash of the sea's waves—forever.

One night after work, I went to get her coat and when I returned, one of the picture executives was talking. "Linda, you'd better discourage Tab from hanging around you so much. He's a sensitive, emotional lad—loaded with talent and dreams—and while he's reacting great in the picture, he's only nineteen and I don't want to see him hurt."

I busted in before Linda could reply and pretended I hadn't heard.

The next day was my birthday. Linda gave me a surprise party. Even to candles on a cake. Everyone on the set had cake, and I kept wishing they'd go so Linda and I could talk. I just had to tell her that I loved her. She seemed to know because she lifted a hand and stopped me. "Tab," she said, "You know how much I enjoy our talks, but let's be sure everyone knows that this is just a simple friendship. One of the greatest to be sure, but let's not let there be any misunderstanding—or let any gossip start."

I guess she saw the pain and misery welling up in me for she made a cute little grimace that made me want to kiss her cute little nose—and with a light, laughing tone—that brought me wham back down to earth—she said, "Race you to the hotel!" And she was off—running as fleet as a deer.

I expected Linda would avoid me after that, but nothing of the sort. She was just as warm and friendly as ever, but I noticed there were usually more people around. And it seemed I could never get her alone for one of those good old long talks.

The night of the big hurricane, that caused some forty-eight million dollars damage, I'll never forget. The winds began to whine and whip—and I spoke to the director about Linda, who occupied one of the cottages by the waterfront. "Don't you think she'd better be up here with us?" But he shook his head—and said with finality, "Don't worry about her. She prefers to be where she is." By eleven-thirty that night, the wind was ferocious—like a tiger lashing its tail. The very walls shivered and shook and I kept looking down at Linda's cottage ready to dash to her rescue at the slightest provocation. I sat there watching her windows all night, as the big waves splashed against her cottage. The next morning, I asked Linda how she had survived it and she said laughingly, "With a prayer and a stout heart, of course!"

All that long night, I had been thinking—. Linda naturally would be attracted to an older man, one with experience who would know how to make her happy and really give her the security and life she deserves. I was still in the trying

stage. How could I expect or even dream to hope that she would want to share all of the hurdles ahead of me while I established myself. She should have life handed to her on a silver platter. That is the way it should be for a woman like Linda. For the first time, I began to realize, now that we were to leave Jamaica for London, that actually I was an immature, punk kid. And I began thinking about the girls my own age and, as I began to compare—I decided perhaps I didn't want women in my life.

Linda was always poised and beautifully groomed to perfection. Every detail of her ensemble blended in perfect taste. Besides her great beauty, she had unbelievable charm. She wasn't like the kids who boast about the other men who beg to date them, who break dates, are self-conscious, never have a word to say or forget to thank a guy for spending his whole week's allowance to show them a nice evening or who expect gifts, talk only about themselves and are more apt to be inattentive to a guy's conversation than to be really interested in him and his welfare. Giggly, immature girls, I decided, left me cold. So they do have apple blossom complexions, cuter figures—and a bouncy walk. But what's a mere pretty face, a pair of pretty eyes and legs—when there's no soul? Of course, now I find out my perspective on girls my own age was wrong.

When we went to London to finish the picture, Linda let me take her out for dinner a couple of times. Man, does she look like a queen in a tailored suit and furs. She was gracious and I quickly began to lose my complexes about being with the woman I could never have. Once more I began to feel plain comfortable and excited and proud being with her.

One night at a small restaurant, we began to talk again. I told her she dressed so beautifully that I was proud to be seen with her. Linda laughed, "I didn't always know how to dress—or which clothes to choose. You should have seen me when I was fourteen, fifteen, sixteen. Any girl who's interested in clothes—learns how to choose them. It just takes growing up."

About the last of the picture, there was a scene where a boy had to jump into the

water. The water was about 42 degrees. He came out shivering and stood there wet and cold. This was the only time I ever saw Linda blow her stack. "Get that boy some blankets—get him warm," she ordered and rushed into her dressing room and brought out her own. No wonder everyone loves Linda.

She had an attack of yellow jaundice and was in the hospital. I wanted to do something for her, be near her. But the word was "no visitors"—not even me. More than ever, I now realized she needed a man with more maturity and consideration. So I stopped by with flowers and a little note.

Well, the picture ended and I came back home to Hollywood. Linda and I didn't meet for three months. At a big party, she came over and said, "How are you, Honey?"—and we kissed. She was just the same and I realized this was no puppy love—but a real sincere friendship that I must never spoil.

Now I have begun seeing girls my own age, and I've found out that they aren't so giggly after all. They are like me, enthusiastic and learning how to achieve the graces and poise which comes with experience and success.

Recently, I met Gloria Gordon, who seems older than her age, but who is only fifteen. Already she had acquired poise and fascination and she is tall and brunette and beautiful. We have fun on dates and we, too, have a lot in common. Gloria is under contract to 20th Century-Fox. Since she can't date on working nights, I occasionally go out with other girls like Lori Nelson, Judy Powell, Betty Barker—and I've had two dates with Denise Darcel.

I often look at the scrapbook—my remembrance from Linda which she pasted together herself and gave to me. It has all of our scenes in the picture—as well as the behind scenes and informal ones. On one page is her portrait—inscribed. I am not telling the inscription for it is very personal. On another page is the picture of our first kiss.

It wasn't easy to change my feelings back to a casual friendship with Linda, whom I'll always remember, not as the older woman in my life—but as a wonderful girl!

END

SORRY, YOUR TIME'S UP!

[CONTINUED FROM PAGE 43]

as a mother-daughter team of contestants on the theme of "Hello, Mom," in honor of Mother's Day. The last question was the name of the family in "Little Women." Both mother and daughter burst out with "The March Family" and Broke the Bank. The daughter turned to her mother and said, "I have a husband to support me, you may have my share as a Mother's Day present." After the operation, Mr. Busch was told by the doctor that he would get his eyesight back and at the same time he learned his wife won \$8,120. Mr. Busch, overcome, just shook his head and muttered, "My

God, I can't believe it's true."

All-time high honors went to a wounded veteran of Korea who said, "I Was A Communist For The F.B.I." when asked to name the movie in which Mat Cvetie risked death to track down America's enemies. The soldier won \$11,840, radio and TV's all-time high cash award.

A Connecticut woman calmly named Vicki Baum as the author of "Grand Hotel" and won \$9,260.

What about you others who appeared on the show, but lost out on the money? Like the Colorado woman who failed to name Henry Clay as the famous Ameri-

can who was known as "The Great Pacificator." The question was worth a tidy \$11,110. A couple from Long Island lost \$10,830 when they failed to identify Captain Flagg and Sergeant Quirk as the soldiers in "What Price Glory."

The people who lost, won a rich experience that few may have. The attention of millions of people were focused on them. Everybody tried to help them make it. They coaxed them on. They even shouted the answer to the glass-fronted screen of their television set. That night they met America. Their names were heard by all their neighbors and friends. A little bit of show business rubbed off on them. They met Bert Parks, the nation's Number One Quizmaster. And what's he like when not handing out those fabulous prizes?

Bert is a family man. He lives in Greenwich, Conn., with his lovely wife, Annette, their identical twins, Jeffry and Joel aged six, and three-and-one-half-year-old daughter, Annette.

There is no tension in his house. Just work and play in an atmosphere spiced with the actions of three lovely children.

Bert loves trains. He bought the kids a train set for Christmas and fell in love with the life-like action of the miniature railroad. The kids didn't have a chance. In their basement there now is a complete railroad system which Bert, himself, assembled. Every known device railroad fans tinker with is there. Signals, switches, several types of locomotives, bridges, tunnels, etc. The kids watch for hours as the trains wend their way through the scenic displays that Bert built.

Another of Bert's hobbies is boats. Bert owns a large outboard motor boat powered with a 25 HP Johnson which he keeps moored in Greenwich.

One day Bert saw an ad in a magazine explaining how he could build his own boat. Bert, at that time, needed a small boat to row out to his larger boat. The ad said you could build the boat in your living room, it was so simple. Well, Bert sent for the kit. When it arrived he put the parts in his garage. Six months later the boat was finished. His car had to be left out all this time. Bert wonders what his wife would have said if he actually had tried to build the boat in the living room, as the ad suggested. The amount of sawdust was up to his ankles and Bert groans, as he remembers, that all the 383 screws had to be countersunk. Not a carpenter, Bert was fascinated by the various tools that he could get to make his work a little bit easier. He now owns enough power tools to start a small factory.

The career of Bert Parks started when, at the age of sixteen, he won an amateur singing contest. The show business bug bit him hard and Bert started to look for a job in this field. He got one with the radio station that carried the amateur program he won. He became a part-time announcer at the splendid rate of six dollars per week and practically had to sweep the floors, too.

Bert held this job until he graduated from high school, then was made a full-time announcer. His boss suggested he

enter a contest a New York station was conducting. Bert told his mother about the contest, but that to qualify he had to go to New York. His mother gave him the money and Bert went to the big city.

He assured the director of the contest that he was twenty-one and had several years of college. Along with several other hopefuls Bert was given the test. Later, he was told that, unfortunately, he had missed out on the chance to become a major announcer. Heartbroken, he left New York. Arriving home in Atlanta, his mother told him a telegram had just arrived from New York saying that they had made a horrible mistake and that he had won the contest!

Back went Bert to New York to start the long climb up the ladder of success. After several years of announcing early morning programs, singing commercials and popular songs, Bert received his big break. Eddie Cantor hired him to do comedy bits and sing on his show. Bert never knew what Eddie Cantor would come up with next. Eddie, wanting to make each show better than the last, often was carried away by his emotions and would do things that were not in the script. One day Eddie jumped up into Bert's arms during a show. This was not the way it had been rehearsed and Bert, completely surprised, dropped Eddie Cantor on the floor. The spontaneity of this bit so set off the audience it went wild with laughter and took five full minutes to quiet down so the program could proceed.

When the Eddie Cantor show went off the air Bert worked as announcer and singer for Benny Goodman. Then Uncle Sam stepped in. Bert received his "Greetings." However, he was turned down for some physical defect he didn't know he had. Bert then went to Chicago with Xavier Cugat and while there enlisted in the U.S. Army. This time he was accepted.

Bert met his wife-to-be on a blind date. They fell so in love they decided to get married as soon as Bert graduated from Officers Training School. He graduated a second lieutenant, they were married and honeymooned in Macon, Ga. He soon received his orders, left for the Pacific and didn't return for two years. He came back with a captain's commission and three campaign ribbons. Bert and Annette hit their first big jackpot when the twins, Jeffry and Joel, were born.

Shortly after, Bert made the big time with "Break The Bank." After this came one of the top shows of all time, "Stop The Music."

Bert's five golden rules to all who participate on quiz shows are:

Don't be nervous.

Pay close attention to the questions.

Forget about your personal appearance and how you may look to the viewer.

Pay no attention to the audience.

Above all, relax.

Bert's advice to people who want to break into show business is also good. Just because your friends and family think you're terrific, don't let this be your only criterion. Audition for strangers, appear on amateur shows and if



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you're good, people will take notice. Be versatile. The more versatile you are, the more opportunities you may be offered. Above all, be in the right place at the right time with talent.

What amazes him is the fact that TV viewers, seeing only the people on the screen, never seem to realize it takes one

hundred people behind the scenes, to make the following shows run so smoothly:

Break The Bank—CBS—Sunday—9:30 pm. EST.

Double Or Nothing—Mon.—Wed.—Fri.—CBS—2:00 pm. EST.

Balance Your Budget—CBS—Saturday—10:00 pm. EST. END

SOME WOUNDS NEVER HEAL...

[CONTINUED FROM PAGE 31]

and wife again."

When her husband pumped a bullet into her handsome 30-year-old business agent in a jealous fury, Hollywood was more shocked than it had been in many years.

Wanger's accusation that Lang had come between him and his wife stunned the film capital, for Joan, now 41 and one of the most glamorous of American grandmothers, had not before been touched by even a breath of scandal.

According to police, Lang and Joan on the fateful afternoon had been formulating a new television show. Joan parked her car in a lot behind Lang's office. Wanger drove by the lot at 2:30 P.M. and noticed his wife's car. When he passed the lot an hour later he said the car was still there.

He decided to await her return. They arrived at 5 P.M. in Lang's car. As they walked toward Joan's car, Wanger approached them. An argument followed. Then Wanger pulled a pistol from his pocket and fired twice at Lang, one bullet missing its target.

Both Joan and Lang insisted their relationship was merely that of business associates, nothing more. Joan said spiritedly that "if Walter thinks there was any romance, he is mistaken."

But Wanger asserted:

"A year ago Joan's affection for me chilled. I suspected an affair with Lang. I hired private detectives to follow my wife."

Reports made by the detectives were found in his car after the shooting and turned over to the District Attorney.

Wanger blamed Lang for what he said was a change in Joan's attitude toward him. Police said Wanger told them he had "a long talk" with Lang in New York last January, telling him that "if anybody tries to break up my home, I'll shoot him."

Lang, meanwhile, asserted Wanger was "hotheaded and confused when he said I was threatening his home."

"A fellow who's been up as high as Wanger and comes down so fast is liable to get hotheaded," Lang said. "I feel sorry for him and his family."

Wanger, police said Joan told them, had been distraught since the Bank of America brought a recent bankruptcy action against him, alleging he owed \$178,476 on his productions.

Hollywood believes that the ebb in their marital relations is closely allied

with Wanger's decline as a successful producer. Wanger, in the top ranks in the past, had staked everything on his production of "Joan Of Arc," starring Ingrid Bergman.

Ingrid's love affair with Roberto Rossellini and the resulting scandal highly publicized throughout the world are blamed by Wanger for his misfortune.

Bergman, he believed, was no longer looked upon as a symbol of the spiritual defender of France. He had hopes of grossing huge profits from "Joan Of Arc," but Bergman's extra-marital romance caused a collapse at the box-office. Nothing he did thereafter seemed to pan out.

Joan Bennett said that Wanger "lost so much money" making "Joan Of Arc" that he seemed unable to get back on his feet, and he began to feel the whole world was against him.

When she married Wanger she had a hefty bankroll and owned a \$150,000 house. All of it went to pay his debts incurred in making "Joan Of Arc." When she was making "Father Of The Bride" and "Father's Little Dividend" she was reported to have given Wanger \$500 a week out of her salary.

Wanger told police he and Joan had discussed divorce several weeks before the incident. It was never seriously considered by Joan, it was stated, until his jealousy "became unbearable."

Then, it is said, she told him that if he stood in the way of her getting jobs she would have to take drastic action. She cited the fact she and Wanger and Mr. and Mrs. Lang had "spent a lot of time together," and that Lang was the one who "got me TV jobs which, goodness knows, I needed."

"To think I should be the one to bring all this terrible publicity on Hollywood," Joan said. "Walter's jealousy of Jennings Lang is so absurd it borders on temporary derangement."

Meanwhile, Joan, Wanger and Lang stayed out of the public eye, she attending informal dinners at the James Masons and rehearsing for her tour in "Bell, Book And Candle."

"Joan seems resigned to the fact she has to work again," a close friend said. "She has to support her family and she's nearly broke."

Another tragic aftermath of the sensational incident was the sudden death of Lang's wife, Pam, of a heart attack on October 22 last. An innocent victim of

the shooting tragedy, Pam had stood staunchly by her husband. She was in constant attendance upon him until his recovery from his wound, and it is said they had worked out successfully their marital problems. Pam, like Joan, was 41 years old. She married Lang in 1940, and they had two sons.

Last Spring Hollywood was palpitating over reports Joan and Wanger had kissed and made up just before she left for the East. The couple had been separated since the shooting.

When Joan, radiant in a gray suit with three white orchids decorating her left shoulder and wearing a white off-the-face straw hat, stepped off the plane at LaGuardia Field, New York, she admitted that Wanger had driven her to the airport in Los Angeles, adding, intriguingly:

"And he kissed me three times."

She now refused to comment on the case while it was still pending in the courts, but she declared she would not be able to attend her husband's trial because she would be rehearsing for her play.

As she talked at LaGuardia she noticed a ladybug had crept on the hand of a reporter. She asked: "May I have it?" Joan put the bug on her own hand and said:

"Ladybugs are good luck. I sure could use some."

Arriving in Chicago on April 22 to open in her play, the vivid Joan had recourse to a remark that could have served as the curtain line of a Broadway drama:

"The past must be done with—for the sake of the future."

With little less rhetoric, she again refused to say whether she would reconcile with her husband.

"That's a personal matter, and I'd rather not discuss it," she said.

A month went by and then before the startled eyes of newsmen at Chicago, Walter Wanger and Joan Bennett were seen to embrace and kiss before he boarded a plane for Los Angeles to begin serving his prison sentence. He had been visiting his wife, who had replaced Rosalind Russell in "Bell, Book And Candle" in Chicago, and their eight-year-old daughter, Stephanie.

A reporter, finding them holding hands in a coffee shop at the Chicago airport just before the plane left, asked:

"Does this mean a reconciliation?"

To the question Joan smiled her most enigmatic smile, but Wanger replied:

"No comment, but you can say there is always hope where there is understanding."

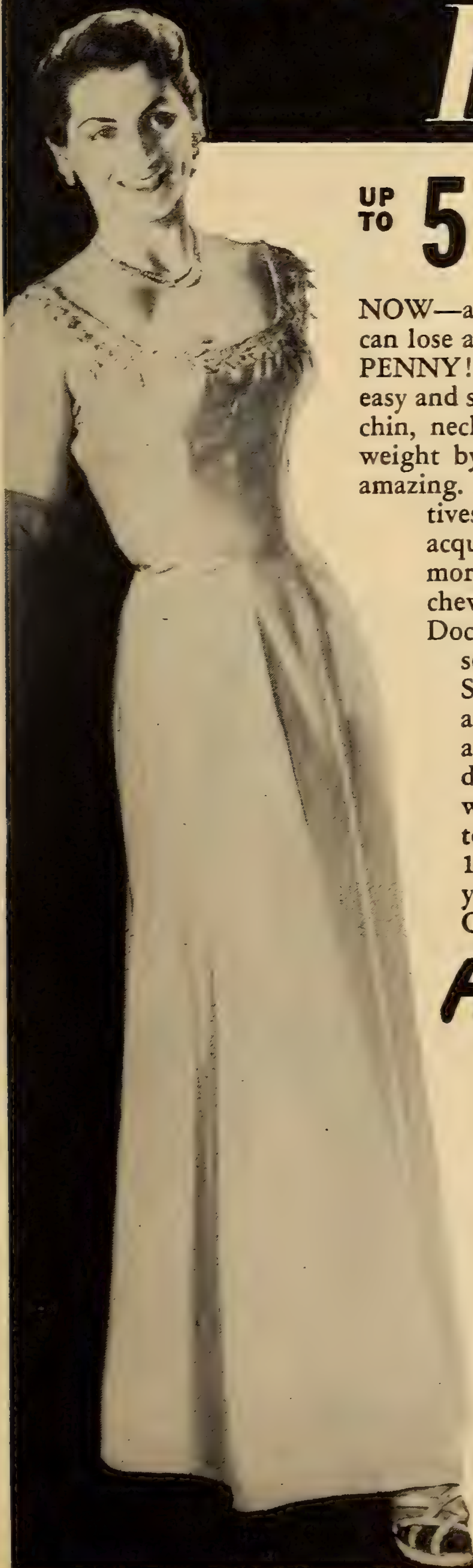
As the plane taxied down the runway Wanger blew kisses to Joan from a window. Joan returned them, kiss for kiss.

Newsmen thought they had news.

Walter Wanger appeared at the bar of justice in Superior Court, Hollywood, on April 15. There was no trial, and the film colony waiting four months for a sensational drama found itself listening to a simple announcement by the producer's attorney, Jerry Giesler, that "we submit the case on the basis of the

(CONTINUED ON PAGE 68)

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transcript of the evidence before the Grand Jury."

Under California law a defendant may have his case decided by the judge alone, solely on the basis of evidence submitted to the Grand Jury. Wanger was originally charged with intent to kill, but Giesler urged the court to reduce this charge to a lesser offense.

Throwing himself on the mercy of the court, Wanger's only statement when he announced how he would plead was: "I'm doing this for the sake of my children."

Judge Harry J. Borde reserved decision. Ultimately, Wanger was sentenced to four months at the Los Angeles County Jail Farm for shooting Lang. In sentencing him, Judge Borde told the film producer:

"The law of the six-shooter has gone out of California long ago."

Walter Wanger may have hoped intensely for wifely understanding during his sojourn at the Honor Farm. But when he was released on September 13 after serving a 102-day sentence—how strangely the fateful date of 13 turns up in this dramatic husband-and-wife saga!—Joan Bennett was not on hand to meet him. She was on tour with her play.

However, a confidante of the actress said Joan would not have greeted her husband had she been in Hollywood. According to this friend, Joan had stated three weeks before that there was no "chance of reconciliation."

"Joan feels any relationship with Wanger would be impossible in view of what has happened," the friend said. "She has no plans for a divorce. Wanger is still in love with his wife and she wouldn't want to do anything to hurt him or the children. There's no one else she wants to marry, so they'll just stay separated."

Recently in New Orleans where she was appearing, Joan expressed herself with firmness about the rumors of a get-together with her husband.

"There is no truth to any report of a reconciliation," she declared.

Wanger had made a flying visit to the southern city to bring their little girl, Shelly, 4, to Joan to accompany her on tour, and then returned to the Coast.

"I want to be with my little girl because I haven't had much chance to be with her lately," Joan said.

Meanwhile, Wanger whose friends among top executives in the film industry rallied to his defense and sought financially to get him back on his feet, has a new job and three pictures to produce for Allied Artists, formerly Monogram Pictures.

Notwithstanding his effort at a comeback, the once ideal Bennett-Wanger romance has come, apparently, to an end.

For 13 years they had been one of Hollywood's happiest couples. The film capital took pride in the young grandmother's life and that of her producer husband as an example of a successful blend of family and career.

Joan Bennett and Walter Wanger were married in Phoenix, Ariz., on January 12, 1940. He was then at the height of his career, head of the Academy of Mo-

tion Picture Arts and Sciences and responsible for the stardom of such personalities as Hedy Lamarr and Claudette Colbert.

It was Joan's third trip to the altar. She was married first at the age of 16, to John Marion Fox, 20-year-old heir to a Seattle lumber fortune, eloping from school in Paris to wed him in London. She divorced him in 1928 shortly after the birth of her first child, Diana.

In 1932 she married Gene Markey, screen writer and producer. Previously she had been engaged to John Considine, who had broken his engagement to Carmen Pantages, of the theatrical family, for Joan, and then reconsidered.

The Bennett-Markey union lasted six years, during which Joan again became the mother of a daughter—Melinda. Like so many Hollywood marriages, theirs broke over career conflicts. Joan said later that they were incompatible. Markey did not like big, glittering Hollywood parties. She not only liked them, she thought them necessary to her career.

Joan's film work and her allure were now attracting attention. Particularly, they were attracting the attention of Walter Wanger, whose wife, the beautiful Justine Johnstone, had just divorced him after 19 years together.

Wanger saw great potentialities in Joan Bennett, and as a top producer in the industry he believed himself able to do something about it.

At any event, he rescued her from cloying ingenue roles, gave her a chance at playing sophisticated women. He cast her, auspiciously, as a psychiatrist's wife in the picture "Private Worlds." He also persuaded her to turn from blonde to brunette. The switch altered Joan's personality, gave her a marked resemblance to Hedy Lamarr, the Wanger discovery who was to marry Markey.

Wanger was nearing 50 and was hopeful of establishing Joan among such of his successes as "Algiers," starring Hedy

Lamarr; "Animal Crackers," with which he introduced the Four Marx Brothers to the screen, and "The Trail Of The Lonesome Pine," the first outdoor color film.

Wanger was a good friend to Joan and she was grateful for his help. She was not sure she wanted to marry him. But she wasn't sure she wanted to marry anybody. A serious and earnest person, she did not like the idea of another unsuccessful marriage.

The producer, however, was eager to marry Joan, but it was not until 1940, when they had been good friends for five years, that he convinced her they could make a go of it. They eloped to Phoenix and were married in the basement of city hall.

Three days later Joan's first husband gulped an overdose of sleeping pills.

"I didn't like the idea of Joan being married to that other man," he claimed.

For a long time it seemed the Bennett-Wanger alliance was succeeding. They had two daughters, Stephanie, born in 1943, and Shelly, born in 1948.

Joan said she had learned that "marriage is a compromise."

Hollywood thought her marriage to Wanger was genuinely happy. He had been a top-ranking executive at Paramount, Universal, United Artists, MGM and Columbia. In 1945, while with Universal, he was one of the highest salaried men in America. He was listed as having received \$409,928.

In 1948 her daughter Diane married, and in 1949 made her a grandmother—one of the trio of most glamorous grandmothers who included Marlene Dietrich and Gloria Swanson.

In 1949, Wanger produced his super flop, "Joan Of Arc," and almost immediately the decline of Joan's marriage had begun.

The history of the Bennett-Wanger union proved as sensationally dramatic as any Hollywood picture. **END**

YOUR GUIDE TO CURRENT FILMS

[CONTINUED FROM PAGE 17]

(Keith Larsen) to head scouting parties into the Dakota territory. Hiawatha finds the Dakotas friendly, but Larsen, anxious to prove his courage, kills a couple of braves and incites a war party seeking revenge. Hiawatha learns of this in time to warn his people of the retaliation. In return, he is made chief of his tribe and given permission to marry the Dakota maiden. Film, a little slow, is aided greatly by use of Cinecolor and lavish outdoor scenery. **Allied Artists**

The Sea Around Us

A COLORFUL documentary based on Rachel Carson's best seller, the film closely parallels the book. It depends on its unusual subject-matter, explained by narrators Lon Forbes and Theodor Von

Eltz, to hold audience's attention. It offers a vivid presentation of the beginning of the earth, and how, after the boiling mass of land was created, the rest became sea. It suggests life first began in the deep waters. A disconnected series of incidents ranging from microscopic looks at animal and plant life on the ocean's floor, to a fishing fleet, to a man pitted against a whale, are included. The movie covers 64 of the 75 categories included in the book. Continuity, produced and written by Irwin Allen, was supplied by some 2,431 sources ranging from marine biologists to oil companies. Over one million feet of film was gathered from the widely diverse fields and trimmed down to sixty-one interesting minutes of educational viewing. **RKO** **END**



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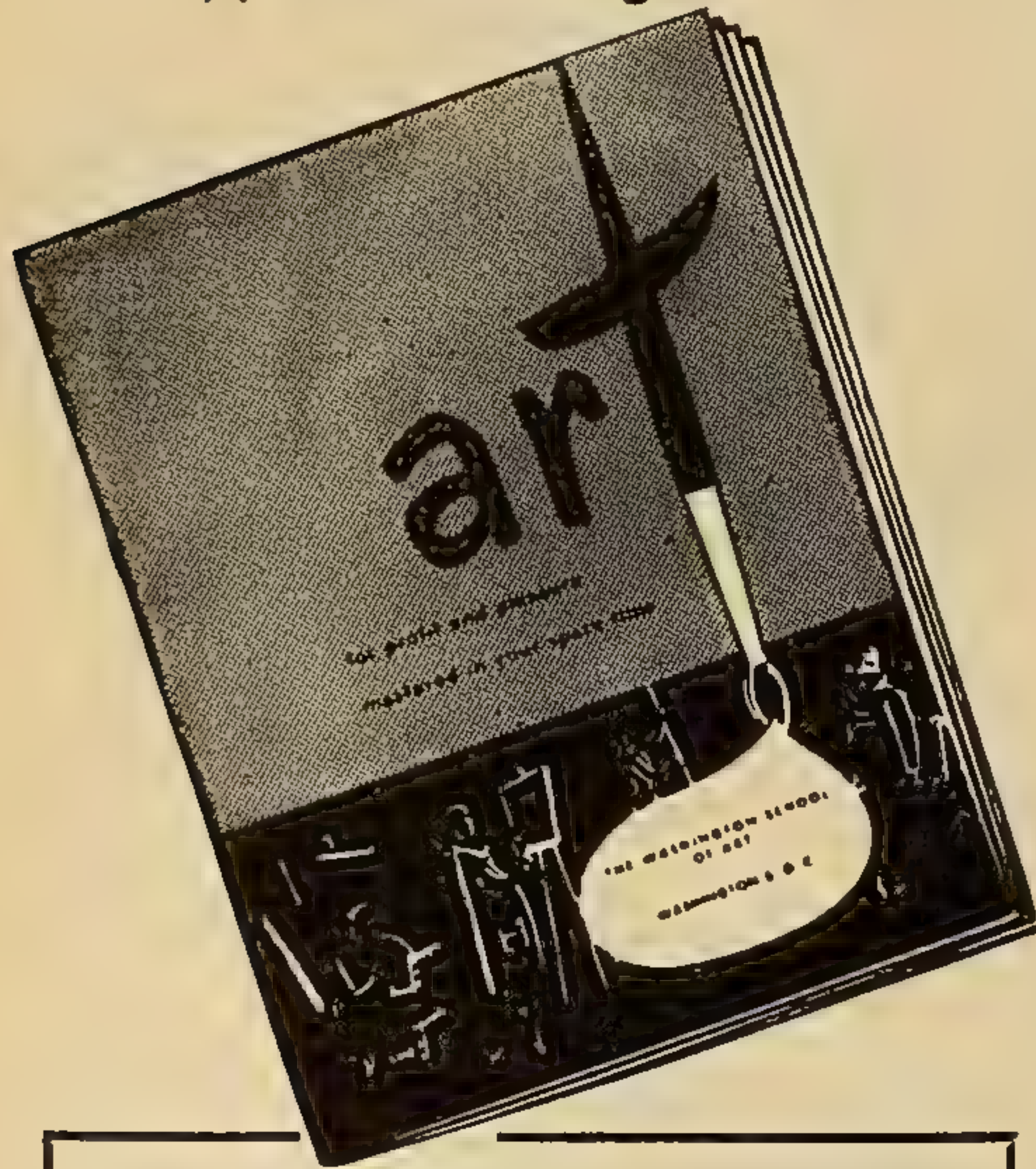
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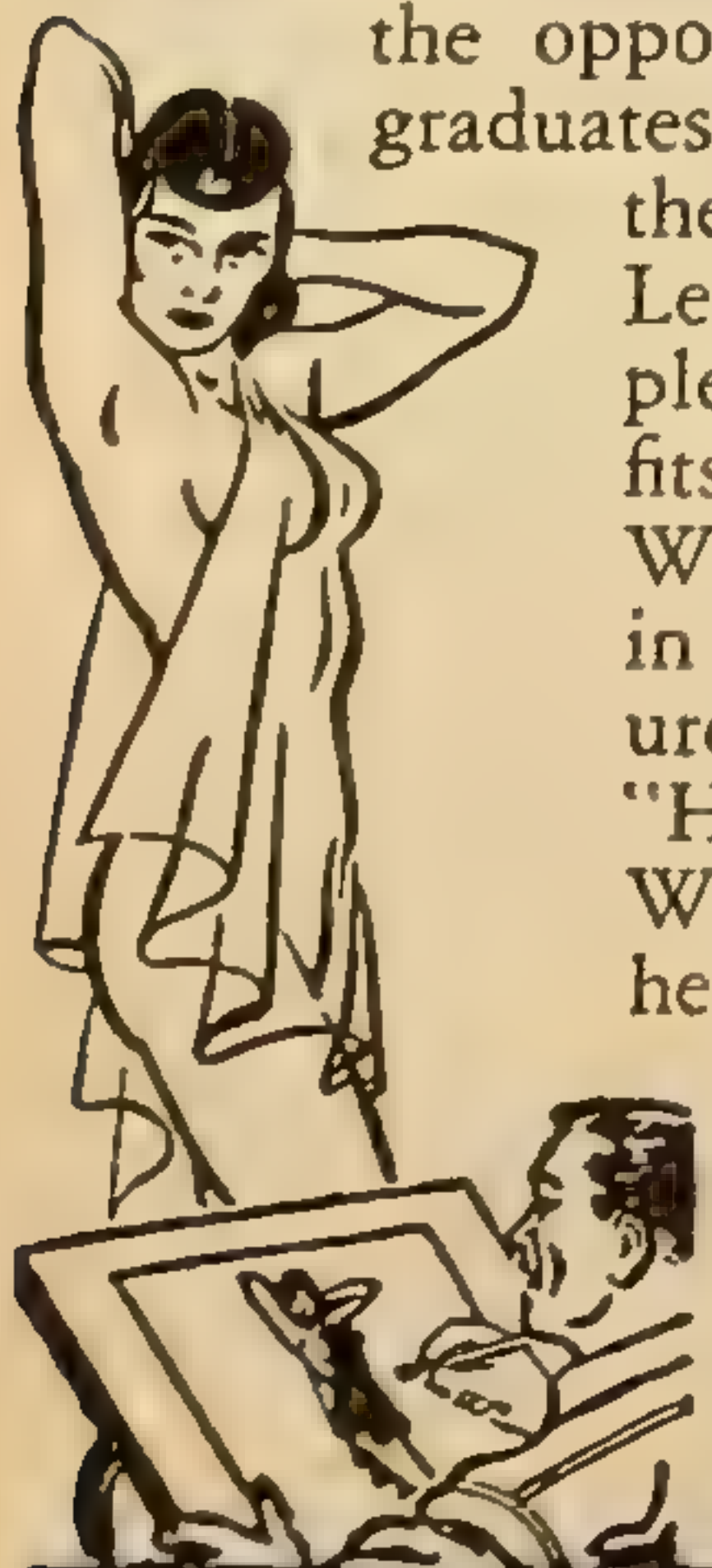
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DANTON WALKER'S HOLLYWOOD ON BROADWAY

[CONTINUED FROM PAGE 29]

siren, Monique Van Vooren, rated stares when she showed up at a popular off-Broadway restaurant unescorted. The starlet, being groomed as another Maria Montez, sat and sat for more than an hour waiting for someone either detained or forgetful. Nearby diners, mostly newsmen and magazine editors, couldn't believe their eyes when a very celebrated writer casually strolled in and joined her at the table for two. The exotic young actress never once indicated she had been waiting. Instead, she was as glamorous and charming as she was animated during the two-hour interview session that followed. Her good conduct and fine manners boosted her stock sky high with the nearby scribes and reporters she has yet to meet. None of them will forget the incident, however. Monique unwittingly has won over an important segment of the New York press.

BRIEFS: Cesar Romero is being paged to star in the forthcoming N. Y. musical, "Ziegfeld Follies," due to go into rehearsal late this Summer . . . Tommy Morton, featured in Paramount's "The Stars Are Singing," is being co-starred with Mary Murphy in "Main Street To Broadway" despite the presence of such topflight New York stage stars as Talulah Bankhead, Mary Martin, Rex Harrison, Lilli Palmer and Faye Emerson. Broadway showmen, wise in the ways of selecting young talent, predict young Tommy Morton will be another Gene Kelly . . . Greta Garbo insists she will never again make a motion picture even though a series of secret screen tests she has made show her as photogenic as ever. The tests, made in a New York TV studio under the supervision of Dr. Gaylord Hauser, her longtime confidant, have been destroyed at her request . . . Arlene Dahl has been conferring with producers of the Theatre Guild in Manhattan about appearing in a new comedy-drama stage play next season . . . The only man in the life of Hedy Lamarr at this writing is wealthy Howard Lee, who hails from Houston, Texas . . . Barbara Stanwyck and Nancy Sinatra plan a three months' holiday in Europe, to include England, France, Spain and Italy, beginning early in June. They will bypass the Coronation, however, going direct to Rome . . .

Rita Hayworth hopes to complete "Miss Sadie Thompson" and "The Gay Girls" on the Columbia lot in time for her to fly to London for the Coronation of Queen Elizabeth . . . Ursula Thiess, whose film career keeps Bob-Bob-Bobbing along, is another Coronation-bound star, after she winds up "Gambler Moon," with Bob Mitchum and Bob Ryan. She hopes to attend the royal festivities as Mrs. Bob Taylor . . . "The Ugly Duckling" may be Walt Disney's next to follow "Peter Pan" with a pouting Donald Duck standing by because the Disney staff will undoubtedly want to use an "unknown" acting duck . . . Thelma Ritter and Connie Gilchrist (so wonderful together as a comedy team in "A Letter To 3 Wives") plan a series of comedy shorts a la the Marie Dressler-

Polly Moran two-reelers of yesteryear. Independently produced, they would be distributed by the major film companies with all proceeds (less production expenses) going to a group of charity organizations . . . The re-issue of Harold Lloyd's "The Freshman" (with music track added) paves the way for the streamlined revivals of other old comedy classics of a bygone era which starred Laurel and Hardy, Ben Turpin, Buster Keaton and Harry Langdon . . . Errol Flynn will fly a group of Hollywood pals down to his newly-built hotel at Port Antonio, Jamaica, B.W.I. in a private plane, late this Summer to inaugurate the official opening date of "Flynn's Folly" . . . Dorothy Lamour will follow in the footsteps of Patrice Wymore and package a special night club act with which she will tour the major cafes here and abroad . . . Judy Garland's financial arrangement for her starring role in the musical remake of "A Star Is Born" is the talk of her actor-friends along Times Square. As Mrs. Sid Luft, wife of the film's producer, she will work for a minimum salary, but shares in 50% of the eventual profits from the movie during the seven-year period following its release . . . Vic Damone will be given several major filmicals at MGM originally earmarked for Mario Lanza if young Vic, upon resuming his screen work, will promise not to marry before 1955 . . . Farley Granger's fan mail has dropped alarmingly in recent months while Rock Hudson's has climbed steadily. Rock was a great hit with his fans in New York during a recent visit. Farley wasn't . . . Britain's Coronation festivities in June will be a Cinerama short subject of the future. This year's 25th annual Academy Awards, the Silver Anniversary, may also become a Cineramaette . . . Actor Paul Kelly, star of U-I's "Gunsmoke," now portraying Warden Duffy in "The San Quentin Story" for Warner Brothers, was once an inmate at the California State Prison. When the book by Warden Duffy (as told to Dean Jennings) was first published, Kelly thought it would be the dream assignment of his long and varied career if he could play the lead role. His return to San Quentin for certain sequences created a sensation with the more than 4,000 men now confined behind the prison walls. Kelly's presence has been a great morale booster, according to Harley O. Teets, San Quentin's new warden . . .

Life Begins at 40: Danny Kaye, reviewing the past twelve years, since the night he opened on Broadway as a little-known player in the Gertrude Lawrence musical, "Lady In The Dark," refers to them as his "golden dozen."

Somewhere around 10:30 on that memorable night back in early 1941, a tall, slim youth with a shock of unruly blond hair and a pair of amazingly expressive hands, stepped to the footlights and rendered a goofy song number called, "Tschaikowsky," which stopped the show. Drama critics thumbing through the

program's biographical notes, learned that the newcomer was one Danny Kaye, alumnus of the Summer camp theatres, whose sole previous stage engagement had been with a short-lived musical production called, "Straw Hat Revue," two years earlier.

Since the "Lady In The Dark" hit, of course, Kaye's name has become internationally famous by virtue of the eight motion pictures he has made in Hollywood beginning with "Up In Arms" just ten years ago. His current success, "Hans Christian Andersen," is his most ambitious performance on the screen to date.

The years before he was acclaimed on the New York stage were anything but "golden." He learned his trade the hard way. During a rehearsal for his current Palace Theatre appearances in New York, he waxed nostalgic and admitted he had personally selected January 18th for his Opening Night at the famous vaudeville house so that it would coincide with his 40th birthday. Anniversaries of special dates and events are of major importance to the sentimental screen star.

Every January 3rd is a Red Letter day for Kaye. On this date, in 1940, he married Sylvia Fine, daughter of a well-to-do Brooklyn dentist. It was Sylvia who wrote—and still does—the music and lyrics for the special material introduced by Danny in the years he labored for recognition. The talented star has always been aware that clean material is an asset; 90% of his success, he will tell you, is due to the "impeccable taste" of Sylvia Fine Kaye.

Before his Palace Theatre first night,

it was Max Liebman, Danny's original idea man and manager (now producer of TV's "Show Of Shows"), who reminded him of another Danny Kaye premiere back in 1935 when the inimitable comedian headed a musical comedy unit called, "A. B. Marcus' La Vie Paree," which began a tour of the Orient in Tokyo. During the first performance, Japanese radicals who objected to American entertainment broke up the show, but it was Danny who quelled the mob, and the show settled down for a record-breaking nine weeks run. In Osaka, they were all but wiped out by a typhoon but managed to get to Shanghai, Hong Kong, Bangkok and Singapore to complete the tour. It is to this year's experience, playing to audiences which understood no English, that Kaye attributes his skill in pantomime.

The oddest thing about Danny Kaye is that he always wanted to be—and still wants to be—a surgeon! Watching operations even now is his favorite pastime.

Forsaking Each Other: Singer-turned-actor, Roger Dann, featured in Alfred Hitchcock's "I Confess," the Montgomery Clift-Anne Baxter thriller, has popped THE question to lovely Nina Foch, who as yet hasn't said yes or no—Nina won't even say "maybe." Intimates of both insist the blonde actress will wait until her latest films, "Sombbrero" and "Fast Company," are shown in New York, before deciding upon any marital venture. Although Roger has keen competition from another actor, Bob Pastene (he's Patricia Neal's leading man in "The Children's Hour," Broadway stage play), the Foch-Dann duo are a nightly "attraction" at

various night spots, hand-holding and dancing cheek-to-cheek to further confound the skeptics. To make it seem more like a movie plot, it was Roger who escorted Nina Foch to the Broadway premiere of "The Children's Hour" and they were the first to rush backstage to congratulate Bob Pastene and Pat Neal. Next night out, it was Pat Neal being wined and dined by Dann at Maud Chez Elle, while Bob Pastene was picking up the tab for his dinner date at the Versailles—with Nina Foch!

Hollywood's Best Dressed Man of the Month in Manhattan: Bill "Hopalong Cassidy" Boyd, spotted at Bruno's Pen & Pencil, where he dined with his beautiful wife, the former Grace Bradley, whom he introduced to host Bruno as "Skip-along Cassidy." Doffing his traditional ten gallon white felt hat, the silver thatched cowboy star wore a single-breasted navy blue serge suit (*three-buttons*), white shirt, spread collar, French cuffs, with a dark blue and pale pink striped silk tie knotted in Windsor fashion. Navy blue leather cowboy boots trimmed in white, completed his "off screen" attire.

Hollywood's Least Glamorous Visiting Film Star of the Month in Gotham: Lizabeth Scott, prancing through her hotel lobby, the staid, elegant Plaza where casual clothes and manners are frowned upon, wearing faded blue denim dungarees, scuffed loafers, pink bobby soxer socks, matching wool turtleneck sweater and wrinkled trenchcoat. The hatless, blonde actress gave dowagers, debutantes and other visiting Hollywood stars something to talk about.

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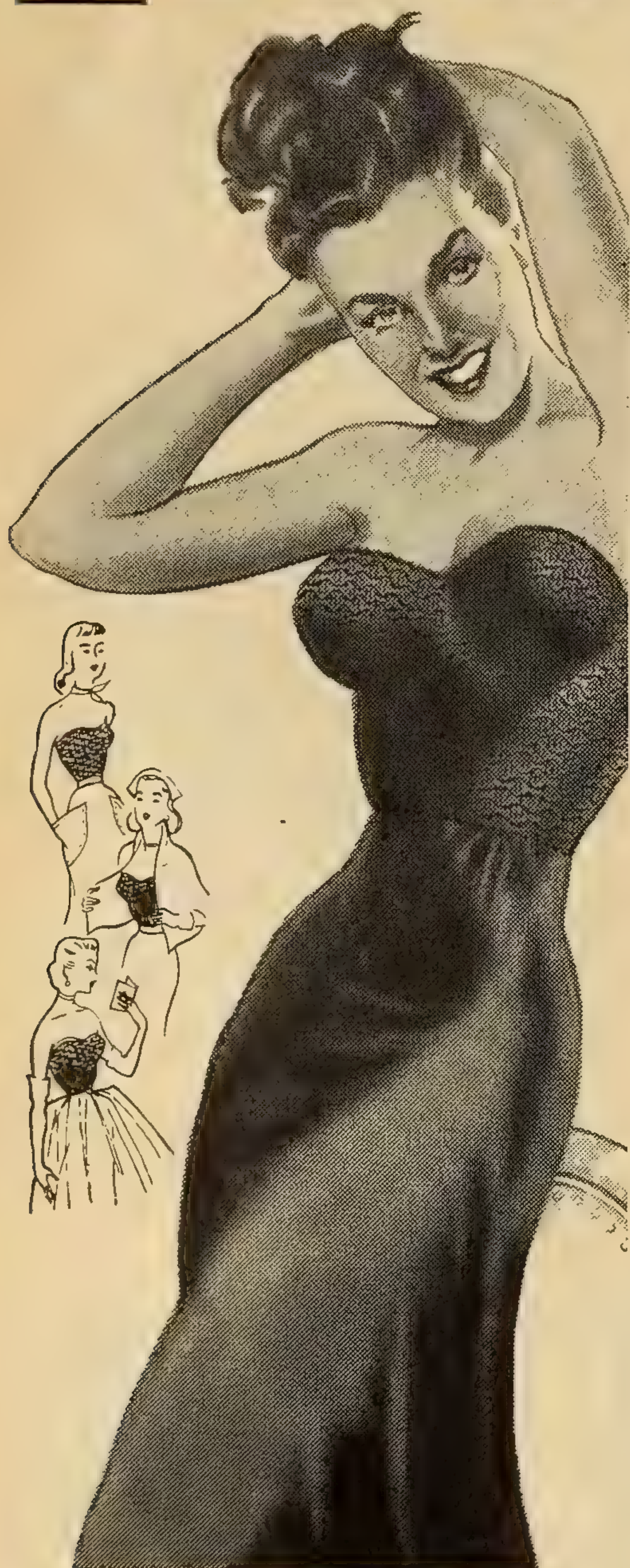


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WHAT HOLLYWOOD ITSELF IS TALKING ABOUT

(CONTINUED FROM PAGE 13)

off to the races with that sexy part in Mr. W's "Come Back, Little Sheba," the beautiful Dawn Addams, Petey Lawford, Deborah Kerr and Tony Bartley, Robert Newton, Freddy Brisson (Roz Russell was in New York rehearsing her new stage musical). Quite a do, this party was.

This is how Betty Grable's producer, Nunnally Johnson, got wind of the fact that La Legs was about to give in and come back to work in "How To Marry A Millionaire." Mr. J.'s daughter Christy and Miss G.'s Vicki encountered each other as Christy was dropped off at school by her pop. Vicki allowed to the gentleman that her mother liked his script and was going to be in it. With Betty, giving and taking lessons on snagging a rich fellow in the movie, is Lauren Bacall.

For a studio that has as many pictures cooking as Columbia does, there's practically no activity on the home lot. Why? Well, because "From Here To Eternity" will be filmed in Hawaii, "River Of The Sun" on the Amazon (river, of course), "The White South," with Alan Ladd, goes to the Antarctic, and "The Juggler" just finished up in Israel. But when Miss Princess Rita Hayworth makes with the rain in "Miss Sadie Thompson" and Marlon Brando gets on his motorcycle for "The Cyclist's Raid," then we'll see some action.

Gal you're going to see around more and more since she made the big splash in U-I's "Meet Me At The Fair" is the tall, slim, and veddy beautiful Carole Matthews, who literally stole that show with her singing-dancing routines and was quickly hustled off to 20th Century-Fox for "Fight Town," with Jeanne Crain and Dale Robertson. Watch this gal—who fought her way up through the horse operty circuit to stardom.

Saw Kathryn Grayson out at Warners the other day—didn't know that gal. Now she's real blonde and it seems to have changed her whole personality—she looks animated and, well, different. She's making like Grace Moore, you know, in "The Grace Moore Story," a fabulous yarn about a fabulous gal.

Up there a way we told you about the present Piper Laurie gave Rock Hudson. Well, here's another one that was given to him by his chums in makeup, publicity and wardrobe at U-I. It's an old-fashioned type player piano that Rock's been hankering for all these years. Along with the piano came 30 rolls of early jazz records. About ten minutes after the gift was delivered to Rock's house he had a party going to christen the canned music box.

Martin and Lewis short-circuited themselves when they dreamed up their current comedy, "The Caddy." Both are golf nuts and they figured if they made a

picture about this sport they'd be out on the links most of the time. What happened—the entire picture is being made on a set at the Paramount lot.

Well, Ginger Rogers isn't the only one who lunched with a French fellow at Paramount while she was making "Forever Female." Of course, her guy was Jacques Bergerac. The darling of the Paramount lot, Rosemary Clooney, started some yakking when she lunched alone in her dressing room with the Parisian actor, Christian Fourcade, from the Crosby picture, "Little Boy Lost." But leave us hasten to add, the young man is all of eight years old.

This is how to get ahead in this town—young leading man Earl Holliman got discouraged with all the no work in pictures, got himself a job at a factory. But he had to have a crew cut for the job. Turned up at a party after his long locks were cropped, ran into Director Budd Boetticher and right away was signed for a part in U-I's "East Of Sumatra."

Bit of excitement when Paulette Goddard blew into town after being in Europe for a year or so. Got rushed right into a picture, "Harness Bull," raced through it and went winging off to New York again. Fastest visit in history.

Pretty young Marilyn Erskine, who sat around out at MGM and did practically nothing, suddenly exited the Culver City lot and right away was snagged by Warners to play Ida Cantor in "The Eddie Cantor Story."

Hear even Fernando Lamas did a triple-take when Lana Turner walked into the MGM commissary wearing the most dreamy full-length silver-blu mink. Lana's been more or less playing the field since the Lamas break-up and one night when she was not out with Lex Barker but with department store man Jerry Ohrbach, they ran right into Steve Crane, one of Lana's ex's—it was all tres friendly. Steve was escorting Mona Knox.

Possible twosomes about 14 years from now—the brand new daughters of Judy Garland and Jane Powell dating the sons of Jo Stafford and Ruth Roman. All these little newcomers arrived at about the same time.

You would have died to see Vic Mature all dressed up in 16th Century elegance for U-I's "The Prince Of Bagdad" practicing chip shots with a nice modern golf club.

Funny paper fans oughtta be glad to know that 20th is about to get "Prince Valiant" onto the screen. Jeffrey Hunter, who is the spittin' image of the brave prince, will be the star. **END**

RECORD ROUNDUP

Tops In Movie Music

FRANK LOESSER'S "The Ugly Duckling" and "The Inch Worm," from "Hans Christian Andersen," for MGM . . . Bill Farrell's "I Wish I Knew," from "Bloodhounds Of Broadway," and "The Commandments Of Love" for MGM . . . Rosemary Clooney's "If I Had A Penny" and "You're After My Own Heart" for Columbia . . . "Intermezzo," from film of same name, and "Half A Heart" by Jane Pickens for Victor . . . Doris Day's "Your Mother And Mine," from "Peter Pan," and "Mister Tap Toe" for Columbia . . . "The Second Star To The Right," "Your Mother And Mine," "Never Smile At A Crocodile," "You Can Fly—You Can Fly—You Can Fly," all from "Peter Pan," by Hugo Winterhalter for Victor . . . Tony Martin-Kathryn Grayson duets, from "The Desert Song," for Victor . . . "My Ever-Lovin'," from "Stop, You're Killing Me," and "As Long As You Care," from "The I Don't Care Girl," by Bill Hayes for MGM . . . Al Newman's "Stars And Stripes" album, from film of same name, for MGM . . .

Other Toppers

BING CROSBY'S "Open Up Your Heart" and "You Don't Know What Lonesome Is" for Decca . . . "Everything I Have Is Yours" and "Hold Me" by Eddie Fisher for Victor . . . Gene Autry's "Story Book Of Love" and "I've Lived A Lifetime For You" for Columbia . . . Columbia's "Sousa Marches" album by Edwin Franko Goldman . . . Henry Jerome's "Don't Let The Stars Get In Your Eyes" and "Keep It A Secret" for MGM . . . "Mammy's Boogie" and "Bye Bye Blues" by Les Paul-Mary Ford for Decca . . . Vic Damone's "Sugar" and "Amor" for Mercury . . . Mindy Carson's "The Choo Buy Song" and "Tell Me You're Mine" for Columbia . . . Art Mooney's "Winter" and "Heartbreaker" for MGM . . . "Nina Never Knew" and "Love Is A Simple Thing" by Sauter-Finegan for Victor . . . Patti Page's "Why Don't You Believe Me" and "Conquest" for Mercury . . . "Till I Waltz Again With You" and "Hello Blue Birds" by Teresa Brewer for Coral . . . "Keep It A Secret" and "Once To Every Heart" by Jo Stafford for Columbia . . .

Grab Bag

"OH, WILLIE Play That Thing" album by Bill Krenz for MGM . . . Guy Mitchell's "Songs Of The Open Spaces" album for Columbia . . . Johnny Standley's "It's In The Book" (two parts) for Capitol . . . "Twilight On The Trail" and "Easy To Love" by Mary Osborne Trio for MGM . . .

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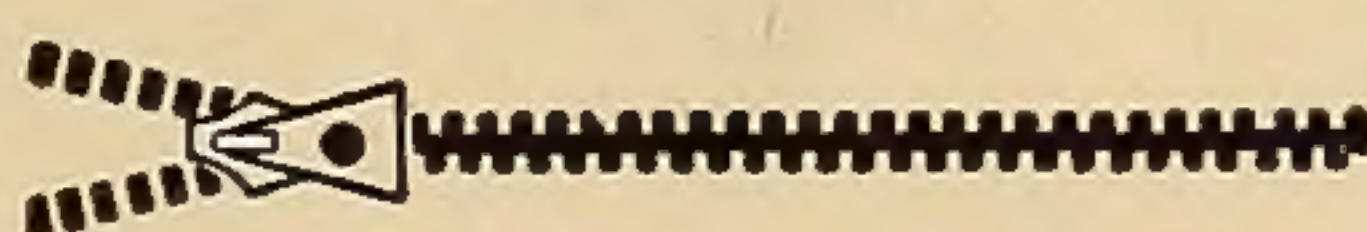
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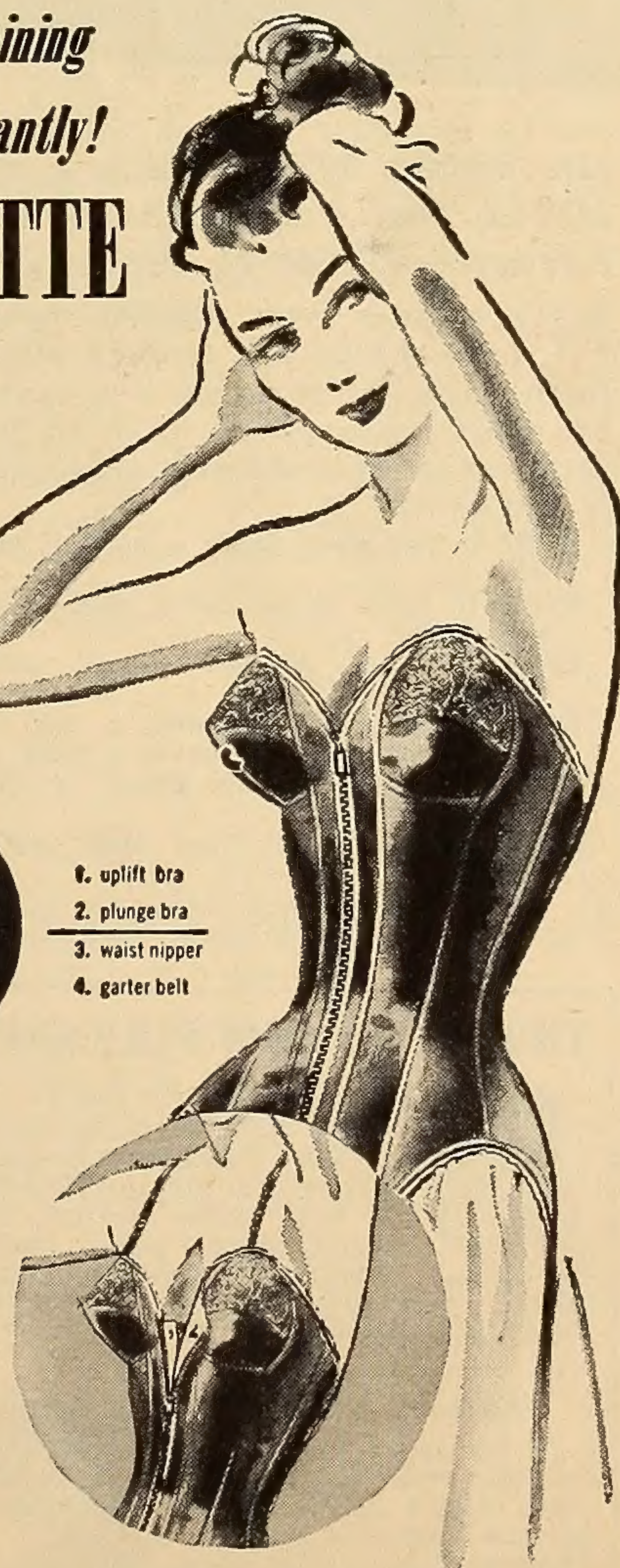
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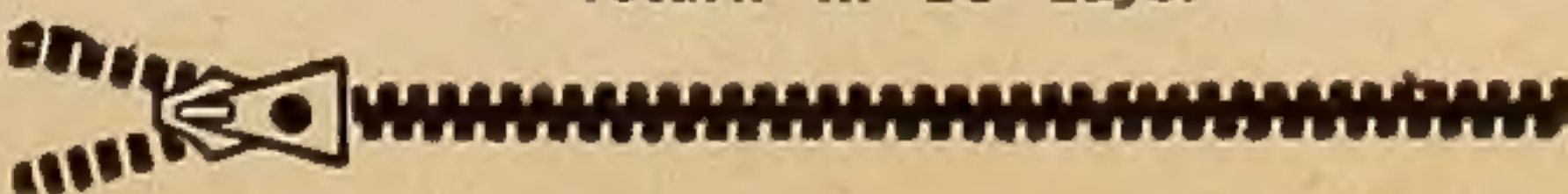
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